THE NEW YORK DRAMATIC MIRROR.

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SUMMER SALAD.

OUR Salad seems to be as grateful to the Summer palate as we wished it to be. This comment is extracted from the Baltimore *American*: "THE MIRROR has discontinued for the Summer season the sprightly essays, out of deference to the exhausted condition of mind which the hot season produces, and in their place offers its readers a potpourri of fact and comment under the taking title of 'Summer Salad.'"

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HENRY E. DIXEY is said to be suffering from chilblains, brought on by the frost which the Adonis company struck recently in Chicago.

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THE hopes of the bevy of American Joans of Arc are blasted by a Philadelphia paper, which oracularly states that the subject has no interest whatever in this country, where its dramatic representation will be an absurdity. This is sad, indeed, for everybody knows that the dictum of a Philadelphia paper is final.

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THE theatrical fraternity will, no doubt, be gratified to learn that Mr. "Buck" Daly, a farce-comedian, has won the pie-eating championship of America, having broken all previous records in this intellectual pastime by eating five pies in nine minutes and ten seconds.

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YE toiling knights of the quill, look up! Mrs. Frank Leslie has renounced the Marquis de Leuville forever, and has distinctly declared that if she marries again her choice will be a journalist.

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A CONTEMPORARY recommends that the following paragraph be added to the Litany as used by eminent Europeans engaged in touring through Darkest Africa: "From being rescued by H. M. Stanley, good Lord deliver us!"

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THE airy, fairy, jaunty costume of Fay Templeton as Hendrik Hudson, in the opera of that name, is said to be provoking considerable discussion among the metropolitan antiquarian students of history as to the accuracy of Miss Templeton's garb. It is contended that the famous navigator and the progenitors of the Knickerbockers who came over later in *The Spotted Cow*, did not wear tights, but comfortable baggy breeches, each man wearing several pairs of these unmentionables, while each woman wore at least a dozen petticoats.

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"THE opinion of a New York daily about a theatre, an actor or a play will soon be worth less than that of an advance agent or a country correspondent," says a Boston contemporary. There is some foundation for this prognostication, but it is too sweeping altogether. Two or three of the daily papers are sound on dramatic criticism.

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THERE'S another sinuous dancer impending and the papers will have another chance to write up sinuous columns about her. Her name is Ofero. It sounds Irish, but it isn't—it's Spanish.

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YE gods and little fishes! Fay Templeton is to sing songs of her own composition in the near production of Hendrik Hudson.

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A NEW version of Uncle Tom's Cabin is to be sprung upon us this Fall. In addition to a pony, a donkey, twelve bloodhounds, two Uncle Toms and a ballet of Little Evas, it is to have twelve Florida alligators, and the gentlemen in the audience will be enabled to see snakes without going out between the acts.

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THERE is a remarkable coincidence between some of the scenes and situations in the last act of Clyde Fitch's Beau Brummel and the two chapters in Bulwer Lytton's novel, "Pelham," in which the Beau, under the name of Russelton, figures as one of the minor characters. The novelist disclaimed any intention of portraying any individual character as Russelton, but merely hinted that he took the groundwork from a person of note. In "Pelham" the remark of the Beau: "Sir Willoughby, do you call that *thing* a coat?" is historical, changing Willoughby to the Duke of Bedford, and indisputably reveals the identity of Russelton as Beau Brummel. The play is said to have created quite a demand for the histories and biographies of the times and contemporaries of Brummel.

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MARY ANDERSON NAVARRO has added to her laurels since her marriage by her dextrous cleverness in dodging the deadly detective camera of the newspaper "correspondent" who goes about like a roaring lion, seeking whom he may take with a snap shot.

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EDMUND C. STANTON—a gentleman by birth, instincts and education—was elected to the salaried position of treasurer of the Madison Square Garden Company during his recent trip abroad. It came to him unsought. His predecessor, a down-town business man, hadn't time to attend to the duties and resigned the office.

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THE London critics have been making a most irreverent attack upon Charles Wyndham's She Stoops to Conquer, and a little while ago a writer in the *Saturday Review* said: "That the spirit, nay, the very text of our most honored writers should be tampered with, to air the vanity or conceal the shortcomings of an actor is, alas! no new thing; but that London should supply audiences to applaud the 'improvements' and to bear with equanimity the insinuation that the play has been so altered that they may better appreciate it, is a discovery which must be to the optimists of our stage as startling as it is discouraging."

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THE last of the testimony in that interminable Fauntleroy case was given a few days ago, but the end is still some time off. The opposing counsel will sum up next Autumn; then the voluminous evidence and the referee's report will go to the unfortunate judge. If he succeeds in wading through it all and rendering a decision by next Spring he will be making a great record.

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A BROOKLYN EPISODE.

A young woman who lived on the Heights
Was given to extravagant flights;
She went on the stage
And became all the rage,
And now she wears lavender tights.

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MANAGER (*looking over list with Secretary*).—"I can't see who we can get for that part; all the real jockeys, burglars, oarsmen and prize-fighters are engaged."

SECRETARY (*struck with bright idea*).—"Suppose we get an actor?"

MANAGER.—"I never thought of that."

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THE directors of the Madison Square Garden are determined to sustain a high character for the establishment, morally as well as artistically. It having been reported that one of the secondas in the ballet troupe had been making eyes at a man in front, the stage-manager was immediately discharged and a new one procured. The ex-official threatens to bring suit for breach of contract, but the directors considered their prompt action necessary for the maintenance of strict discipline and propriety. Their action is to be commended.

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JOHN L. SULLIVAN, in conversation with a Boston reporter, said that he did not think he would engage in any more ring fights, as he considered it beneath the dignity of an actor to do so. Mr. Sullivan evidently believes that he must draw the line somewhere, as he smote Mr. Kilrain right and left for a goodly stake while he was ostensibly the editor of a New York sporting weekly.

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MESSRS. SPIKE HENNESSEY AND KID MCCOY wish publicly to contradict the rumor that they are to star next season. They will continue to do the real burgling act with The Stowaway company.

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THE action of the London dramatic critics in paying their way to the pit recently at the Criterion, because Charles Wyndham had refused to send them tickets, was an object-lesson somewhat similar to that of the striking cloakmakers who paraded the other day in order that the community might be able to receive ocular proof of their sad condition. The London phalanx ought to have bought the best places in the house. Independence, not public pity, should have been at the bottom of the demonstration. They might take to heart the practice of the dramatic critic of New York's leading daily, who is not permitted to receive free seats. When, as is often the case, his money is expostulatingly pushed back at the box-office, he always insists on its acceptance with the words: "The proprietor of my paper, who pays this money, can afford to spend three dollars better than the manager of your theatre can afford to lose it."

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BANDMASTER PATRICK SARSFIELD GILMORE has a pretty daughter who writes society verses.

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MRS. JAMES BROWN POTTER, when in Paris, sat for Mr. Jan Van Beers. The result, "A Smile," is a small picture no bigger than the cover of a *Century*. It was hung at Burlington House, numbered 886, and was bought by Mr. John Aird, M. P., for £400. It represents Mrs. Potter in a dress of the First Empire looking pleasantly from the canvas at the spectator. It is one of the most expensive smiles on record.

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THE Salt Lake *Tribune*, during a recent spasm of theatre-cult, got off the following: "The basis of the drama is a literary one, and culture, knowledge, taste and originality must be its chief ingredients." Which is very good for the S. L. T., but if it had been observing recent dramatic successes it would have discovered that the true basis of the modern drama is a plenitude of "real" local effects, and a comedian who keeps a close watch on the funny papers and lets no joke, however watched and tended, escape his piercing eye.

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MARIE WAINWRIGHT is "simmering" at Saratoga. So a Minneapolis paper says.

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SARAH BERNHARDT no sooner recovered from her besplintered knee than she took an overdose of chloral, was stomach-pumped and antidoted, and came up smiling in time for the interviewers.

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LEWIS MORRISON has a new scene for Faust, which expands and contracts like an accordion. A large number of the theatrical contracts which are being signed this season will be found to possess this quality.

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THE ushers at the Madison Square Garden object to wearing yellow liveries. Of course, the weather has been extremely warm of late, but it is to be hoped that the management will insist on a continuation of the time-honored custom.

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"IF you have tears," etc. Emma Abbott is to make a farewell tour.

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A COMEDIAN in the Pair of Jacks company brought a lawsuit on the company by giving an innocent gag which proved to be loaded. The jury was sent to the theatre in charge of a bailiff to hear the gag and decide as to its damaging qualities.

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A NUMBER of soubrettes are reported to be suffering from enlargement of the cranium and are demanding big salaries and a portion of the hemisphere from managers for next season's engagements.

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THE Arabian tumblers made their first appearance at Koster and Bial's Monday night, but the American schooners held their own just the same.

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GUS WILLIAMS is to star next season in a play called You and I, and now some one wants to know if his audience is to be as slim as all that.

* * * *

DE WOLF HOPPER is doing the pathetic now in a song which has been introduced in Castles in the Air. But the audience wear a broad smile all through in anticipation of the joke which they feel sure will follow. Once convince the public that you are funny, and they refuse to accept any pathos on the half-shell.

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THERE is a new melodrama on the *tapis* called A Perilous Voyage. It is supposed to be founded on a journey to Coney Island by the Elevated Railroad.

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Now that Stanley is safely married perhaps the American public will be informed where Pauline Hall is, anyhow. There's been nothing in the evening extras about her for three days.

THE NEW YORK
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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
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CURRENT AMUSEMENTS.

BROADWAY—CASTLES IN THE AIR, 8 P. M.
CASINO—THE BRAZILIANS, 8.15 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE, 8 P. M.
MADISON SQUARE GARDEN AMPHITHEATRE—SPARKS' ORCHESTRA AND BALLETS, 8 P. M.

IT PROGRESSES.

EXCELLENT progress has been made during the last week in forwarding the interests of the Inter-state Commerce amendment. The chances now are favorable to the matter being brought to a vote in Congress before the session ends. Whether the change that the form of this legislation has suddenly undergone will be the means of exciting opposition to it from an unlooked-for and powerful quarter remains to be seen. At all events, the matter will be presented on a broader and squarer ground than at first seemed likely.

The Committee on Commerce of the House, having decided that a bill designed to give special privileges to theatrical people would be construed as class legislation and therefore contrary to the spirit of the law, determined to widen the scope of the proposed measure and substitute for Mr. HANSBROUGH'S bill one of their own construction, framed so as to give the railways the privilege of making special rates to *any* party of travelers—without distinction as to class or occupation—of seven or more persons.

In this manner the matter will be reported to the House. Mr. MASON, of Illinois, who is chairman of the Committee on Commerce taking the bill under his own protection. Certain democrats and republicans alike have pledged their aid to it. It only remains for managers generally throughout the country to urge their Representatives and Senators to vote for its passage. In the Senate Mr. HISCOX, of the Committee on Commerce, will see that the measure is presented properly.

To Mr. NOBLES, chairman of the Managers' Association delegation, in great part is due the progress made at Washington last week. He presented the arguments in favor of remedial legislation so tersely and so convincingly to Mr. MASON and his fellow-committeemen that the favorable action outlined above was promptly taken by the latter.

Managers and actors should be pleased at the turn affairs have taken and at the auspicious results of the effort made in conformity with our urgent suggestions. Thus far our objections to the silly "secrecy" held to be necessary by officers of the Managers' Association have been proved sound by the material advance that has been made by our friends of the Association as soon as active and straightforward means of action were adopted.

An effort has been made by the secretive gentlemen in question to shroud the circumstances of the delegation's trip to Washington last week in darkest mystery, for no other reason, apparently, than that there is nothing to be gained by reticence. Notwithstanding these precautions, the profession is informed of the entire proceedings elsewhere in this issue by the comprehensive report of our Washington representative, who, moreover, tells of an opposition to the bill and a committeeman's minority report of which the Managers' Association were in total ignorance.

Now let every manager put his shoulder to the wheel and urge the legislators with whom he is acquainted to give their votes to the amendment.

THE PRESS-LIST AGAIN.

ONE of the periodical fallings-out between a testy manager and a candid press has just occurred in London, but under more amusing circumstances than usual. The irate manager in this particular case happens to be CHARLES WYNDHAM; the objects of his petulance the leading dramatic critics of London.

The rupture of friendly relations came about in this way: Not long ago Mr. WYNDHAM presented a revival of She Stoops to Conquer at his Criterion Theatre. From all accounts GOLDSMITH was treated most irreverently by the actor-manager, who, not content with playing the brilliant comedy in the touch-and-go style of a trivial farce, hacked and hewed the text to an unmerciful extent.

This vulgar ill-treatment moved the critical fraternity to a mild but general protest. On artistic grounds they deplored Mr. WYNDHAM'S lack of taste and sense of fitness of things, while in the interests of dramatic propriety they rebelled against his utter disregard for classical integrity and time-honored histrionic tradition. Their adverse judgment was expressed courteously and kindly.

In the face of these honest opinions, what did Mr. WYNDHAM do? First, as a matter of course, he flew into print to defend his iconoclasm and annihilate his critics. A neophyte at this game, he was very naturally worsted in short order. Then he retired in a corner to sulk and await an opportunity to show his spiteful feelings.

That opportunity came in an unexpected way. One of the critic's *bêtes-noirs*, an author's matinee, was announced at the Criterion. No seats were sent to the leading critics, the management confining the customary "complimentaries" to the small-fry honey-dispensers who, as a matter of course, had applauded the outrage of GOLDSMITH. The critics, however, attended the performance, paying their half-crowns for admission to the pit, where they sat in a row on the front bench. Mr. WYNDHAM afterward added insult to injury by sending Messrs. SCOTT, ARCHER, THOMAS and the rest the amount they had paid for admission in postage stamps!

Critics are but human, and it is more than likely that the London fraternity will take Mr. WYNDHAM at his own valuation and make him regret his puerile display of ill-temper. They say that they have not the slightest objection to a change of arrangement that will permit them to buy their seats instead of accepting the hospitality of the theatres. The majority of managers, however, are too anxious to receive attentions from the newspapers to run the risk of forfeiting it by consenting to wipe out the press-list. It is undoubtedly true that the newspapers can better afford to pay for such tickets as they require than the managers can to forego the courtesies—apart, of course, from critical reviews—for which they are constantly indebted to the press. It would bankrupt any metropolitan manager in one season had he to pay so much a line as "reading-notices" for the mass of preliminary announcements and other material which he is now granted freely by the press. If there be any obligation involved it certainly does not rest upon the newspapers.

As for Mr. WYNDHAM it is plain, as the *Post* remarks editorially, that "he has made a ridiculous blunder, which he must expiate hereafter by humiliating submission or great financial loss, but he is not altogether without excuse. His conduct is the direct and logical consequence of the unmeasured flattery of which he and other successful actors and managers of the time have so long been the object. What cause for wonder is there that a man who has been praised extravagantly for years, and whose opinions, movements and habits have been quoted as topics of universal interest, should come to believe himself infallible and resent all criticism as audacious and insolent? It is only by accident that Mr. WYNDHAM furnishes a text to-day. He is a victim of circumstances. The point to be made is that the newspapers which print fulsome descriptions of the most ordinary dramatic achievements, and devote columns of type to silly or scandalous gossip about persons who, in any other walk of life, would be deemed too insignificant for mention, are responsible for the conceit of the whole theatrical tribe."

Already, so the *Stage* informs us, Mr. WYNDHAM is contrite. He sees that he has made a *faux pas*, and he is cudgelling his brains to find some means by which he can escape from the foolish position in which he has placed himself, without crooking his knees humbly and acknowledging that he has acted like a consummate ass.

AN IDEAL THEATRE.

EVERY true friend of the drama will be glad to know that an art-enterprise somewhat similar in purpose to M. ANTOINE'S Théâtre Libre in Paris, but considerably broader in plan, is to be undertaken in New York. We are informed that the project has been under advisement for several weeks; and that the plan now has reached a definite form.

For the present, the details are withheld from publication; but, on authority too good to be questioned, we are able to state that the theatre will be conducted for the sake of art and art alone. No pecuniary interest will be involved the promoters having no interest whatever in the profits which—if there should be any—will be invested for the benefit of dramatic art. In a word the theatre will be wholly independent of pecuniary considerations.

For the present we are not free to give the names of the men concerned in this endeavor to give the metropolis an ideal dramatic institution, or to explain the plan on which it is to be carried out. It is enough to be able to convey the good news that there is soon to be an institution which will be absolutely independent of "box-office" considerations; where the standard will be high, and where no fears that they may be shooting above the desires of the average public will deter the management from producing works of pure artistic merit.

Who knows but this excellent idea may be the long-wished-for influence that will raise the standard of public taste to a point that will exile twentieth things from the stage?

AN UNLEARNED LESSON.

OUR managers have learned a good deal from experience, but they are as far now from learning the value of coöperative action as ever they were. Every fresh attempt to bring about a combined effort for the general good fails dismally.

Either the average manager recognizes no interest but self-interest, or he has not enough wisdom to see beyond the length of his nose.

In a business so extensive as the theatrical, in which a formidable amount of capital is invested, cohesiveness and amalgamation would, at times, produce beneficial results. It has been found desirable, if not essential, in nearly every other important pursuit and industry, and the theatrical business does not seem to be qualified to remain always an exception to the rule.

It is true that among managers the rivalry is hot. That is as it should be, for the health and prosperity of theatricals depends upon the vigilance and the competitive resources of managers. But competition is different from the cutthroat, dog-eat-dog policy which prevails unfortunately to a wide extent, and there come times when managers should put their individuality aside and unite in taking mutually advantageous action.

Petty personal feelings often clog the machinery of management. We frequently observe fierce rivals in commercial circles breaking bread and bottle together at the club or restaurant after a hard day's fight in the counting-room or in the exchanges, but it is not unusual to find theatrical rivals developing mutual hatred, and passing by each other with scowls of implacable enmity. This illustrates one of the principal reasons why concerted effort to effect a needed thing is next to impossible among them.

But the day will come when these blind men will see, and see plainly, too, that selfish motives and narrow prejudices must be put aside in order that broader, wiser ideas and methods can take their place. Protection against injustice and oppression can only be had in these dense and struggling times by organization, union, and recognition of the higher aims and possibilities of business life.

NEXT week we shall publish the list of disengaged actors. Names and addresses, written on the coupon that will be found on another page, may be sent in up to Monday morning next. The list will be printed in but one issue. It is a compliment from THE MIRROR to the dramatic profession. We have adopted this novel and practical method of doing a service to the many actors and actresses who, at this time of year, are looking for engagements, and at the same time placing the addresses of many available players at the disposal of managers who are about making up their companies for the ensuing season.

AN old-time advance agent writes to THE MIRROR disputing the statement that his fellows have all given place to the modern "hustler"—that the Original Jacobs advance man has disappeared from the field. We are glad that he can point to a number of survivors—men who practise the old methods of industry, tact, geniality and square-dealing. The youngsters are fond of calling the old-timers "back-numbers," "relics," and the like, but they might study the habits and customs of the pioneers with benefit to themselves, profit to their employers and pleasure to those with whom they are brought in contact.

SHOULD the American dramatist insist that he is badly paid? Legal proceedings against a playwright developed the fact that one of his pieces insures him an annual revenue of $6,000, while he has obtained $5,000 for an unacted play, for which he is also to receive ten per cent. of the gross receipts when it is brought out. These terms were made in the face of the fact that the author had scored many more failures than successes.

BRONSON HOWARD has entered into a managerial partnership with CHARLES WYNDHAM in London; but that does not justify the English papers in claiming him as an English dramatist.

IF it is a trial to sit in front on a close, warm night, even with the happy privilege open of getting up and going out, what must it be to be a prisoner behind the scenes, toiling and sweating in the glare of the limelight, and giving out vitality and magnetism for the languid enjoyment of a midsummer audience? It is remarkable that more professionals are not overcome by the heat and forced to take a holiday, like an actress at a Broadway theatre the other night.

THIS is the English dramatist's sporting time. The American manager and the American star are swimming in trans-Atlantic waters, within easy reach of the English dramatist's skilfully baited hook.

THE growth of the music hall, pecuniarily and artistically, has been one of the striking features of London amusements during the past two or three years. The old, conventional entertainment has given place to a more ambitious and refined grade of performance, while the patronage of these great resorts has increased to a fabulously profitable extent. The salaries paid to the leading music-hall stars are relatively larger than those commanded by professionals. There seems to be no prospect of a similar development in this city, where the entertainment is still a "variety-show," and the entertainers are lacking in nothing so much as variety.

DAME RUMOR is kept busy at this time in order that the theatrical columns of our sensational daily contemporaries can be padded out. Genuine matters of news and things that really concern players and public are carefully overlooked by the Cheap Jack diurnals.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

I met Colonel Morris, of Brooklyn, on Broadway the other day and was struck with the vigor and joviality that remains after his long, hard tussle with a disease that would have killed most other men in half the time.

The erst robust manager had lost fifty pounds of flesh; his face was pallid, but his eye sparkled as of yore.

"There is no use sticking one's head in the sand and whistling," said the invincible old warrior, "for although I've disappointed the doctors, I know that it's only an eight bars' rest and sooner or later my complaint will finish me. They might be able to repair a new machine, but an old one—worn in service—can't be renewed."

But the Colonel's wonderful stock of metaphors and classical allusions is as fresh and bounteous as ever, and so far as his doughty spirit goes there is nothing that appears to justify his mournfully-cheerful outlook.

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Why don't the theatrical self-advertisers do something original? Phineas Fogg in fiction and Nellie Bly and George Francis Train in reality, have exhausted the novelty of the globe-trotting business, and yet an agent is trying now to work up a sensation by utilizing the old scheme on a smaller scale.

✤

Mrs. Alice Shaw is going to Petersburg to ease the head that wears the crown of all the Russians by whistling for its owner.

When the silvery strains of "Little Annie Rooney" break upon his appreciative tympanum, I presume his royal highness will forget that there are such things as revolutionary students, nihilists, and copies of the *Century* magazine.

Mrs. Shaw's whistle has carried her from poverty to affluence, from obscurity to international celebrity. It is strange, in view of her brilliant progress, that the inventive American girl hasn't begun to pucker up her pretty lips and pour forth her soul in ventose sibilants.

✤

Everybody thought that the Prince and Pauper quarrel was settled long ago. But here it is again breaking forth with redoubled fury, Mr. Frohman and Mr. Frohman's representative, Mr. House and Mr. D'Arcy all taking a hand, flatly contradicting one another, and making denials and assertions that are directly opposed.

Where such puzzling statements are plentiful it is difficult to form a correct estimate of the facts.

The baby-drama seems to breed litigation and controversy. Little Lord Fauntleroy will probably be in the courts when Little Lord Fauntleroy himself is forgiven and forgotten.

✤

Mr. Irving has been having his say on the question, Should plays fit actors or actors fit plays?

The presiding genius of the London Lyceum declares that it is impossible to lay down anything like a hard and fast rule. "No doubt plays are sometimes written to suit the personality of particular artists. This plan has been tried with success; but in my experience the great majority of plays are written for their own sake."

Mr. Irving appears to forget that Mr. Wills and one or two other English playwrights have written several plays with leading characters especially shaped to fit his requirements and not to exceed his limitations. In fact, every play, new or old, that he has produced has been "edited" in the Irvingesque style.

Mr. Irving's memory is treacherous.

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The cable brings the news that Manager Aronson has engaged Camille D'Arville to appear in a revival of La Fille de Madame Angot at the Casino next month.

Miss D'Arville will not be more of a novelty than the opera bouffe. The papers describe her as the prima donna of the Carl Rosa company, forgetting that she was a member of The Queen's Mate company at the Casino's rival shop a couple of years ago.

Miss D'Arville is remembered as a pleasing, if somewhat lethargic, actress and a singer of more than ordinary ability.

A Boston paper says that Mr. Jefferson is the richest actor in the world. He spends little, saves much, and grows liberal only when the purchase of a work of art is concerned.

Mr. Jefferson *is* a very rich man. His engagements are always profitable and his investments have been made judiciously and remuneratively. Probably Lotta and Emma Abbott are equally wealthy, but a good deal more of their money has been made outside the professional world than in it.

In return for the fortune that he has earned by his artistic gifts and the generous recognition that they have received from the public, has Mr. Jefferson quite done his duty?

From a representative actor—one on whom prosperity has smiled—people, with a certain degree of reason, expect something which shall be a tribute to the memory of his art when he has passed from the scene.

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It might be said that the recollection of Mr. Jefferson's impersonations will be legacy sufficient. That would apply equally to Forrest, Booth and Irving. Yet these men have manifested a high moral sense of the duties of their exalted station, Forrest after death bequeathing a noble Home to the members of the profession, Booth giving birth to The Players, and Irving beautifying his career by countless private and public benefactions.

If Mr. Jefferson is one of the richest as well as one of the finest actors in the world, he can attest his love for his art and his desire to benefit the players of posterity in many a fitting way.

The question is, does that love and does that desire exist?

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The scandals respecting the management of the Ober-Amergau Passion Play have become so notorious that there is a strong probability of the Bavarian government interfering and prohibiting a repetition of the representation after this year.

There is a general complaint that the affair has degenerated from a religious to a money-making scheme, in which the actors and their fellow-peasants are equally interested.

It is strange that the first talk of a prohibition should come from the Bavarian Government instead of from the papal authorities at Rome. Perhaps the latter are too busy disciplining American priests just now to give the nearer subject attention.

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The 22d of September is the date on which many leading attractions will begin the season, although a number are on the opening list for the Monday dates in August.

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The number of managers that contribute every week in the year to THE MIRROR's capacious waste-basket is prodigious.

The contributions are generally in the form of bald puffs and conscienceless exaggerations, which are utterly lacking in interest to anybody in the wide world, except the senders. These gentlemen, whose tendencies are ostrich-like, imagine that intelligent men will innocently accept their "little items" for publication without so much as harboring a ghost of a suspicion that they are not genuine news.

However, the waste-basket is as large and expansive as the cheek of the would-be "workers," so no particular harm is done by their imperturbable persistency and waste of postage stamps.

✤

It took Milton Nobles only thirty minutes to convince the Committee on Commerce of the House that party-votes should be made lawful.

The Committee, it is true, had been directly informed already of the status of affairs and the favorable attitude of the railroad corporations by THE MIRROR, but Mr. Nobles quickly clinched the matter and brought things to a focus.

Whether Congress will grant the remedy requested remains to be seen. But it is likely that the matter will receive legislative attention during the coming few weeks.

✤

The many pleasant letters THE MIRROR is receiving from actors who are embracing the free opportunity of participating in the benefits of next week's Disengaged List, are decidedly gratifying.

The list will be a large one, and it will enable managers to locate and communicate direct with available professionals.

All names must be in on or before Monday morning next. Those that are delaying will do well to fill out and mail the blanks at once.

———

DAVID CHRISTIE MURRAY, the well-known novelist, who was reported to have disappeared from London in a mysterious manner some time ago, has turned up in Auckland, New Zealand, where he produced a new play called Chums, on June 4, at the Auckland Opera House. The play was presented by Harry St. Maur and his dramatic company, and the New Zealand *Herald* states that the enthusiasm of the audience throughout was unbounded.

PATRIOTISM AND LOVE.

An open letter in reply to Miss Grace Ellery Channing.

MISS CHANNING.—I thank you for your very earnest words in praise of the patriotic spirit pervading the play Shenandoah. You object strongly, however, to the incident in which a woman changes her political allegiance at a critical moment, when the life of the man she loves is at stake. The words you specially object to are as follows:

"Every woman's heart, the world over, belongs—not to any country nor to any flag—but to her husband or her lover. Pray for the man you love, sister—it would be treason not to."

These words apply, of course, directly and only to women; but I do not make such a radical distinction of sex as you seem to think. It is a man and a soldier who utters the words, and he himself, immediately afterwards, throws his own patriotism to the winds for a moment in the joy of discovering that a woman returns his love. A battle is raging on which the very fate of his country may depend; as a matter of history it did depend upon it, and he exclaims:

"Never mind that—it's only a battle—*you love me!*"

I have advanced the principles involved in these passages deliberately; not carelessly nor for mere theatrical effect. I believe them to be just and true. The love of man and woman is above and below patriotism; the object and the cause of patriotic sacrifice. "Our Country" is not a mere joint-stock company of individuals, it is a collection of families and homes. These are created and held together by the love of the sexes. Patriotism is an attendant and protector of this love; and we honor patriotism in the highest possible degree when we place it second to the impulse on which the existence of our race and of our country depends.

In the incidents referred to, I have shown the deepest and strongest of all human feelings asserting itself at crucial moments; and I have done this without regard to sex. Yet I certainly make no important distinction between the sexes in the passage first quoted. The respective *duties* of men and women, not their feelings, differ materially. It is the duty of the man to adhere to and fight for his country, even though he loves it less than he loves his mate. The woman's duty is very different. It is her first and last duty to be at the man's side; if not in actual fact, then in her sympathies. Why? Because there can be no cleavage, and there must be none, in that unit which we call the family. Governments may rise and fall; countries unite or separate; rebellions, conquests, revolutions come; this unit must not be divided. It never has been divided in the political history of the world, and it never will be. Even International Law is clear on this subject, and on this subject only. The principle that woman's heart and devotion should go with man and not with country, if there is a conflict of allegiance, is so firmly based on Nature and Right that there has never been any serious discussion of it. Either the woman must follow the man or the man the woman. In the present development of the race the woman follows. This may be reversed hereafter, but one thing is certain—the sexes cannot be separated. I can hardly even call it woman's "duty" to be at the side of man in the crises of life or of nations; it is a great primitive *fact* of Nature that she is there. To discuss the fact as a duty is superfluous; one might as well insist that she is under moral obligations to obey the law of gravitation. The two girls in Shenandoah, who exchange their allegiance when the men they love are in battle, are simply acting as natural young women.

As this is an "open letter," I will add a few words concerning one serious obligation of patriotism, which the subject forces upon my attention. If, as I have said above, our country is a collection of homes, not of individuals—if these homes are created by the love of the sexes—then the patriotism of every American novelist or dramatist should compel him to regard the moral purity of his work as its first and supremely important quality. There is treachery in times of peace as well as in war, and the writer who produces anything in print or on the stage to make the love of the sexes in America less pure, or to undermine respect for fidelity in the family, is as much a traitor to his country as the man who deserts it in the face of an enemy. This applies with equal force to publisher and manager. The public should not approach this subject from a religious point of view only, or even from that of personal morality. American writers, publishers and managers should be held rigidly responsible for the purity of books and plays on the broad, simple ground of patriotism. Impure work given to the public is treason in its most insidious form, because it tends to sap the very foundation on which every strong nation is built.

I remain, with great respect,

Sincerely yours,

BRONSON HOWARD.

SANDY HOOK, Elm Tree Road, N. W., London, Eng., July 3, 1891.

PERSONAL.

FROHMAN.—Daniel Frohman's stock of foreign plays is astonishing. His three weeks stay in London may have had an element of holiday-making somewhere in it, but it was chiefly enlivened by business deals.

BLAINE.—Mrs. James G. Blaine, Jr., has gone to Saratoga for a few weeks. She has improved under Dr. McLane Hamilton's treatment. On her return she will submit to two painful surgical operations, whose success will restore the use of her now crippled limb.

STANTON.—It was not for the Madison Square Garden—an auditorium several times too large for a dramatic representation—but for the Garden Theatre that Edmund C. Stanton, while abroad, endeavored ineffectually, to secure the famous Meininger company. Many propositions have been made to the Meiningers for American tours, and once or twice negotiations nearly reached a successful climax. In New York, Chicago, and other cities containing a large German element, the troupe would undoubtedly draw immense houses.

SHAW.—Besides A Drop of Poison, Mary Shaw will be seen next season in a comedy called A False Scent, and another comedy derived from the French. Miss Shaw has been especially engaged to create the title-role in Charles Barnard's play, Mary Lincoln, M. D., which is to be produced at Proctor's Theatre next month. The central character is a Connecticut girl who has obtained her sheepskin and manages to bring happiness to a number of distressed persons.

TEMPEST.—In the Red Hussar, which will be produced by Manager Duff at Palmer's next week, Marie Tempest will make her first appearance in America. She is quite popular in London.

HENLEY.—E. J. Henley, who has signed two contracts to play with two managers next season, is a type of fortunately rare professional business man. If the courts are appealed to, and grant Mr. Henley an opportunity to fulfil one of the engagements, he will be lucky.

JOHNSTONE.—The daily papers gave the news of Sibyl Johnstone's marriage the day after its appearance in THE MIRROR.

BANCKER.—Emily Bancker has been re-engaged by Rosina Vokes for next season.

MISKA.—Lidiana Miska is spending a few weeks, together with some friends, at her charming little place in Atlantic City.

BEALS.—Mrs. Mira Beals, who will be remembered as the plaintiff in the Boston libel suit of Beals vs. Thompson some time ago, has decided to go on the stage. Mrs. Beals appeared prior to the legal difficulties and was credited with considerable talent. A play is being written for her to star in, but for next season she will fill an engagement.

SARGENT.—Mrs. H. L. Sargent, wife of the well-known manager, was a passenger on the *Tower Hill* for this city with her two children, having been assisted to her passage by a number of well-known Americans.

CARMENCITA.—The great Spanish dancer is evidently destined to delight the hearts of New Yorkers for some time to come. She has signed to remain here from January 1 next to June 1, with privilege of another year should her managers desire it.

DIETZ.—Linda Dietz has been engaged by Sol Smith Russell as leading lady for the new play by Dion Boucicault which he will produce at Daly's Theatre next month, and rehearsals of which began at the Madison Square Theatre last Monday.

LEWIS.—Lillian Lewis confidently counts on Credit Lorraine's prospects for next season. She writes from Paris that after a short trip on the road it will be brought to New York.

HIGGINS.—David K. Higgins, who is accredited with the authorship of Oliver Byron's new play, The Plunger, has been engaged to act a comedy part and also to direct the stage at the production of the piece next season.

LOWELL.—Helene Lowell, who has been the leading lady of French's Little Lord Fauntleroy company for two seasons, met with an accident last week while visiting her relatives, Mr. and Mrs. Bradlee Abbot, at their farm in East Greenwich, R. I. Although her injuries are not of a serious nature, she will be confined to her bed for some time, and hopes to have completely recovered in time to resume her professional work at the opening of next season.

FAY.—Hugh Fay, of Barry and Fay, has been passing his vacation in Ireland, and will return to America about August 1.

BARLOW.—Milt. G. Barlow is not to go out next season in Clay Greene's version of Uncle Tom's Cabin, as erroneously reported. Mr. Barlow signed a contract some time ago with Harry Williams to play Uncle Josh in The Blue and the Gray, the season of which will open at Boston in August.

TYLER.—Odette Tyler is reported to be very ill.

AT THE THEATRES.

The theatrical season has virtually expired in New York. Whatever ghost is left to walk is confined principally to the comic opera stage. Nevertheless, the past week was not absolutely without a novelty, for a play called The Basiluk, by Charles Nevins, was presented at the Union Square Theatre on Tuesday afternoon, but the piece did not make a striking impression on the small audience present.

Another piece, The Westerner, was produced at the Thalia on Saturday evening, and met with a much more favorable reception. The play is a comedy-drama in four acts by Edward E. Rose, who appeared in the role of Simon Deans. The character of the Westerner was intrusted to Stephen Wright, and the rest of the cast included a number of competent people, such as Hattie Neflin, Pauline Willard, Lillian Owen, Frank Hatch, Charles Charters and others.

The managers of The Sea King have not extended their lease of Palmer's Theatre after all. They appear to agree with the maxim that discretion is the better part of valor—at least in the matter of a dog-day comic opera season in New York.

Rudolph Aronson, having the Roof Garden concerts to fall back on, is encouraged to continue The Brazilian performances for the present at the Casino. DeWolf Hopper has introduced a sentimental song of childhood reminiscences called "Little Pigs" in the last act of Castles in the Air. The song embodies a popular nursery rhyme, and is encored nightly.

Carmencita still reigns supreme at the nightly variety entertainment at Koster and Bial's Concert Hall. The condensed version of La Fille de Madame Angot and the various specialty features are also much enjoyed.

The specialty company at Tony Pastor's establishment is furnishing an abundance of fun and laughter this week. The company includes Ross and Trenton, Thomas O'Brien, the Zublins, Phillips and Sherwood, and Ronclere, the wonderful mind reader.

Probably the most seasonable entertainment in the metropolis is that offered at the Madison Square Garden Amphitheatre. The man who has not music enough in his soul to enjoy the Strauss orchestra or sufficient appreciation of graceful dancing to like the two grand ballets is, indeed, fit for stratagems and spoils.

MEYER'S ANABASIS.

Jules Verne pictured the *ne plus ultra* of complacent audacity in Phineas Fogg, the central figure of his romance "Around the World in Eighty Days." Fogg was a French conception of English phlegm and daring. He was a figment of the imagination, the creation of Verne's brain, a Puck answering to his volition. He might have accomplished the journey in eighty seconds, for time was not really of the essence of his contract.

Now, however, the universe is to be treated to an exhibition of actual velocity behind which the imaginary Englishman toils in vain. Fogg slipped round the world in eighty days. A live American is about to cover a quarter of the distance—from San Francisco to Paris—in fifteen days. This bold peripatetic is a Quaker by the name of Marcus Meyer, sometimes known as Boutonnière Meyer or Smiling Marcus, the *alter ego* of Henry Abbey.

Mr. Meyer, like Mr. Fogg, is a plunger as well as a galloper. It will be remembered that Verne's hero wagered a good slice of the national debt on his ability to accomplish the proposed feat. The San Francisco Mercury has gone his great prototype several miravedis better. He proposes, if he loses, to keep open house at the Café Anglais for the benefit of his friends, until such time as provisions give out in France or the convives die of surfeit.

There is no talk of Mr. Meyer's purse giving out. This is an unrecognized contingency. Marcus is one of those Jack-in-the-box Americans who, from time to time, pop out of obscurity upon the back of a fabulously plethoric bank account. In the puddle where the smiling gentleman has heretofore swam he has been supposed to gain a livelihood by acting as factotum for Manager Abbey. Now it appears that this character was a mere disguise assumed by the millionaire owner of the Alaska fisheries to enable him to obtain the acquaintance of the histrionic fair—a device similar to that of the Harvard collegian who serves a like ambition by masquerading as a "super" on the Boston stage.

Mr. Meyer's income, being greater than he can spend, is only exceeded by his benevolence. He has lately learned that a worthy class of people, the food-producers of France, are hard up. His present expedition is undertaken for their relief. When he gets to Paris, look out for a boom in breadstuffs!

But while charity is the chief motive of the distinguished Californian, it is not for this alone that he hustles. On this trip he will, in his sweet Quaker way, mingle a bit of business with his philanthropy. He will undertake to advertise a select line of goods, including himself, his wealth, his good fellowship, his grit, his man-servant, his maid-servant, his ox and his ass, and everything that is his. Tooting of the horn is a recognized amusement among the Quakers. Marcus is an adept at the game. Whenever he appears in the ring the other Quakers shout in chorus: "Oh, besunder! get on to his curves!" and their eyes bulge out.

To this swift and soft-hearted sprinter let us take off our hats and wish God speed. May he exclaunie as many parasangs per diem as his dear old heart may wish, God bless him! and when the Anabasis has been accomplished, may all the Americans in Paris turn out with tally-hos and toot-horns, with cymbals and with drums to welcome him and his boutonnière to the contemplated free-lunch. *Sic transit gloria moxy!*

MISS EYRE'S JOAN OF ARC.

A Mirror reporter met Sophie Eyre at Seabright on Monday. Miss Eyre could talk of nothing but her coming production of Joan of Arc, time for which is being booked.

"The production will be all that is claimed for it by my manager," said Miss Eyre. "My season will begin at the Amphion Theatre, Brooklyn, on Sept. 8. I consider the part the best I have ever appeared in, and I think it is one that fits me in every way.

"It is intended to make the production very elaborate. The music will be from Rossini and Handel, and will be sung with full chorals and a grand organ accompaniment, the organ being constructed especially for the road by a Boston firm. The scenery will consist of a half-dozen handsome sets, including a division scene in a little French village; the camp of Prince Charles; the castle of Chillon; the coronation in the cathedral at Rheims; the famous council scene; the prison and the market at Rouen. The costumes will be historically correct and of the finest material. Forty-eight people will be carried."

One feature of Miss Eyre's production will be a broadsword combat, with both combatants on horseback.

THE FOREIGN PLAY-MARKET.

Manager Palmer describes the condition of the London play-market, in a letter to a friend in this city, as having been actively bulled this Summer by managers from this side of the water.

"The most extravagant and unbusinesslike terms have been given for mediocre plays and for plays to come, the plots of which are not yet invented," writes Mr. Palmer. "One manager has laid down $10,000 for a play which will not be done until next year and not a line of which is written. Another has put down $3,000 and agreed to give terms which would break a bank if carried out, for a play only two acts of which are done. Almost every poor farce or extravagant comedy now on the boards of the Strand or West End theatres has been snapped up by American managers. This has been, indeed, a good Summer harvest for the London playwrights, and more of them will be sporting at Continental watering places next August on American money than have been seen in those pleasant resorts for many a day."

Nevertheless, while the British authors are picnicking, their American brethren will not be idle.

THE SCANLAN TRADEMARK.

Manager Augustus Pitou is in town, on a brief visit from his fishing grounds in Canada. He is brown as a berry, and rich in tales of royal piscatorial sport.

Mr. Pitou is somewhat annoyed by the tactics of a firm of managers, Wilton and Rue, who appear to be confusing things by a sly effort to trade on the name of Scanlan.

"These men," said Mr. Pitou to a reporter of this paper, "are sending requests for time to managers throughout the country for 'M. A. Scanlan'—the initials on the letter-head being printed in such a style that it would puzzle old Nick himself to say whether they were meant for M. A. or W. J. Several of these applications have been referred to me by the recipients.

"I wish The Mirror would say for me that this concern has no connection with W. J. Scanlan or myself. M. A. Scanlan is a brother of W. J., it is true. He has never been on the stage but once in his life. He is stage-struck, and his managers think they have a glorious opportunity of sailing through the country on the strength of the Scanlan trademark."

The firm of Wilton and Rue have desk-room at Klaw and Erlanger's Exchange.

It is perhaps a little peculiar that the man who is responsible for the "Clara Belle" letter is a writer of dramatic notices for one of the daily newspapers and a new-fledged dramatist to boot. The peculiarity consists in the fact that a person who can find nothing better in the stage than scandals and *double entendre* for the theatrical paragraphs of his suggestive "Clara Belle" melange should bring himself to write for the theatre.

A COMPLIMENTARY ADVERTISEMENT.

"The Mirror" intends to show its appreciation of the dramatic profession in a novel, practical and substantial manner.

In the issue that will appear next Wednesday, July 23, we intend to present every actor and actress who has not yet obtained an engagement with a free advertisement.

There will be no charge of any kind for the publication of these advertisements, and they will be open to all bona-fide members of the profession, without any reservation whatever.

This list of disengaged professionals will be published in a conspicuous style. Besides the names, the lines of business and addresses will be given.

The list will attract the attention of managers, and there is no doubt that it will be the medium of effecting many desirable engagements. We wish it to be as ample as possible, and we hope that all will avail themselves of an opportunity to which they are heartily welcome.

There is but one condition connected with this offer: It must be distinctly understood that we will not print the addresses of any dramatic agent in the disengaged list.

Fill out the following blank form plainly, cut it out and mail it to "The Mirror" on or before Monday morning next, and your advertisement will appear, without expense to you, on the 23rd inst:

FOR DISENGAGED LIST.

NAME.....

ADDRESS.....

LINE OF BUSINESS.....

PROFESSIONAL DOINGS.

An English specialty trio, who are being talked about in London just now, called The Sisters Lewis, have been engaged by Evans and Hoey. They will make their appearance in America at the New Park Theatre in A Parlor Match.

Evans and Hoey have engaged Clara Thropp to play the part of Innocent Kid in A Parlor Match.

Harry Doel Parker has made two additions to his Royal Pass company—Charles J. Edmonds, formerly of Mrs. Langtry's company and J. C. Huffmann.

The Emma Juch Opera company will visit Charleston, S. C., in the Fall. They have booked at the Grand Opera House.

Charleston will soon boast of one of the finest theatres in the South. The new building will be ready to open for the season of 1891-92. The prime mover in the enterprise is Arthur O'Neill, who is backed by several leading merchants of that city.

The principal plays in Frank Mayo's repertoire during the coming season will be Nordeck and Davy Crockett. He will commence his starring tour at Harris' Academy in Baltimore on August 25, and will open the new Opera Houses at Hazleton and Bellefonte, Pa., in September.

Among those who have been engaged for A Base Ball Crank company next season are Tony Williams, Ernest Howard, Harry Fowler, George A. Sawyer, Frank Buckley, Mrs. F. F. Ford, Pannie Forrester and Josephine Hall.

The managers of the De Wolf Hopper Opera Bouffe company have signed an agreement with Frank Sanger, according to which the Broadway Theatre will be at their disposal in May, 1891.

Ullie Akerstrom sends The Mirror greeting from on board a steamer on Lake Michigan, *en route* for Duluth and other points. After her vacation Miss Akerstrom will return to Chicago and probably open her season at McVicker's on Sept. 15.

Frank E. McNish is now on his way to this country from Scotland. The rehearsals of Out of Sight will begin immediately after his arrival. Some clever specialty people are coming over with him.

J. K. Emmet will open his season on Sept. 8 at a New York house. At the opening of the following season Mr. Emmet is to produce a new play with a large cast and elaborate scenic effects.

The Emma Juch Opera company is to open the new Broadway Theatre at Denver, Col., on Aug. 18. In the course of the season the following houses will also be opened by the same company. The Alhambra Grand at Chicago, the New Grand Opera House at Memphis, Herrmann's New Theatre at Brooklyn, the New Duquesne Opera House at Pittsburg, the New Opera House at Seattle, Washington, and probably the New Imperial Theatre at Vancouver, British Columbia.

Signor De Vivo is to undertake the management of an operatic company headed by Alina Albaina. The tour will open in October.

William Gillette is steadily gaining in health, and has derived considerable benefit from his sojourn at Agnes Booth's hotel at Manchester-by-the-Sea.

Chelso Pravoni, the Italian burlesque performer, who is coming over to join Zozo's forces, is said to be able to turn a double somersault on a cord no larger than a clothes line.

The surgeons of St. Vincent's Hospital have postponed the operation to be performed on Harry W. Sewell on account of the weakened condition of his system.

Three hundred members have paid their dues to the Actors' Fund since June 3, 1890. The membership in the past has run as high as 2,000.

The members of Francis Wilson's company have been called to rehearse his new opera, The Merry Monarch, at the Broadway Theatre, next Monday. The scenery, painted by H. E. Hoyt, has been completed.

Marguerite St. John and George M. Wood, assisted by a number of well-known professionals, recently gave a dramatic entertainment at Arverne-by-the-Sea, L. I., in aid of the Sick Babies' Fund. The performance proved a success, $302 being realized.

The music for The Irish Corporal has been composed by Charles Connolly.

W. J. Fleming will open his season with Around the World on Sept. 1, in Cleveland.

A. Q. Scannon, for the past six years manager of The Two Johns company, has severed his connection with that party and will, in future, head his own organization.

Luke Martin has been re-engaged as stage manager for Rose Coghlan. Rehearsals will begin next week.

Walter Turner has been re-engaged as advance agent for A Tin Soldier.

Lillie West Brown writes The Mirror from Providence, R. I., that she and her husband are having a most agreeable stay by the sad sea waves, playing a joint engagement with the Ideal Opera company. Both in The Gipsy Baron and The Black Hussar they have been highly successful.

Simon Mann has been engaged as business manager by Edwin Arden. Mr. Arden, supported by Selina Fetter and a good company, will open his season in Raglan's Way at Trenton, N. J., on Aug. 24.

H. S. Taylor's Aunt Jack company will include Sidney Drew, George Backus, Charles Butler, E. A. Eberle, Lewis Baker, Charles Bowser, Louis Mitchell, J. W. Blake, J. B. Russell, W. B. Murray, Dean Smith, Pfolliott Paget, Gladys Rankin and Alice Butler. The executive staff will include Frank Dietz as business manager and J. J. Buckley as treasurer.

Punch Wheeler has been retained as press and advertising agent for Kelly and Leon's Chicago Minstrels.

James O'Neill will produce The Dead Heart at Proctor's Twenty-third Street Theatre during the season.

John T. Kelley, formerly of Kelley and Mason, will star jointly with Gus Williams in You and I.

Kate Purssell is visiting at Long Branch. She will star again in Queen of the Plains next season.

Charles Seymour, manager of Messrs. Hines and Remington, says that his time for next season is filled, and their new comedy-drama by McCloskey, The Hearts of New York, is ready for the road. The season will begin at Asbury Park on Aug. 18. Only week stands in the larger Western cities have been booked. Seavey has painted special scenery showing views of Cherry Hill, and the City Hall Park with the adjacent newspaper buildings reproduced. The sensation of the play will be a police patrol wagon with horses attached dashing on the stage at the call. Among the people engaged are Stanley Macy, Harry Sinclair, Frank E. Davis and Marie Dudley.

THE ELKS LOCK HORNS.

The serious split in the Benevolent and Protective Order of Elks arose from the New York Lodge seeking an injunction against any meeting of the Grand Lodge outside of the State of New York, on the ground that the Grand Lodge is a corporation organized under the laws of this State and has adopted a seal. It was also claimed that the standing of individual members would be affected from the litigation that would ensue from an illegal session. Judge Lawrence, accordingly, granted a perpetual injunction restraining the Grand Lodge from holding any meeting or communication outside of the State of New York.

In defiance of this injunction the Grand Lodge of officers called a session at Cleveland, Ohio, on July 8, and summoned the New York Lodge to answer charges preferred against it, which would subject the New York members to punishment for contempt at the hands of the New York Supreme Court. At the Cleveland meeting the charges against the New York Lodge and Arthur C. Moreland, the Grand Secretary, were presented by Frank S. Wright. The committee appointed reported that the preponderance of evidence was against the defendants, and as they had failed to appear they were found guilty of contumacy, as charged. Arthur C. Moreland was then expelled from the Order of Elks, and the charter of the New York Lodge was revoked.

On the second day of the Cleveland session a committee was appointed to secure an injunction against the New York "rebels," and the constitution was so amended that the Grand Lodge can hold meetings in whatever place it pleases, and not in New York City as hitherto. Before adjourning it was decided to hold the next meeting at Louisville, Ky., on the third Tuesday in May, 1891.

At the evening session the following officers were elected: Exalted Grand Ruler, Samuel Quinlan, Chicago; Esteemed Leading Knight, Emil Bourlier, Louisville, Ky.; Esteemed Loyal Knight, F. E. Wright, Toledo, O.; Esteemed Lecturing Knight, Judge Bower, Dallas, Tex.; Grand Secretary, Allen O. Myers, Cincinnati; Grand Treasurer, James O. Gray, Boston; Grand Tyler, F. L. Dieboldt, Cleveland; Grand Trustees, C. H. Tracey, Wheeling, W. Va.; Willard C. Vanderlip, Boston; Charles Coogan, Hartford, Conn.; E. C. Griffith, Troy, N. Y.; Daniel Cahill, Washington, D. C.

Meantime the Eastern Lodges of the Benevolent Protective Order of Elks, that obeyed the injunction of Judge Lawrence, met on July 8 in New York City, at the rooms of New York Lodge, No. 1. The lodges represented comprised those of New York, Brooklyn, Newark, Hoboken, Cincinnati, Philadelphia, Boston, and Providence. A series of resolutions were adopted declaring that they were the only recognized Grand Lodge, and declaring that those who were meeting at Cleveland, Ohio, to be out of the fellowship of the order. The resolutions read as follows:

WHEREAS, it is rumored that a number of persons professing to be members of the Benevolent Protective Order of Elks propose to hold a meeting at Cleveland, Ohio, this day, which, it is represented, is to be the annual meeting of the Grand Lodge, Benevolent Protective Order of Elks, and

WHEREAS, any and all meetings held outside of the State of New York of the Grand Lodge, Benevolent Protective Order of Elks, for the transaction of its business is forbidden by the law of this State, under which the Grand Lodge is incorporated, and also the constitution and laws of the Grand Lodge,

Resolved therefore, That this Grand Lodge, Benevolent Protective Order of Elks, assembled in the city of New York, this 8th day of July, 1890, declares said assemblage in Cleveland, Ohio, as not representing, nor is it a part of this order, and any and every and all its acts professing or purporting to relate to this order in any way are hereby repudiated and said assembly is declared clandestine and the members participating therein clandestine Elks.

The meeting then adopted by a unanimous vote the following declaration of principles:

WHEREAS, The primary object of the original formation of the Order of Elks was the establishment of a fund for the relief of members of the theatrical, variety, circus and literary professions; and

WHEREAS many of the subordinate lodges, ignoring this distinguishing characteristic of the Order, have not been able to and are not now conforming to the principles heretofore enunciated in the grand objects and formally expressed in our "Secret Work."

Resolved, That the incoming Committee on Laws and Supervision be directed to carefully consider the entire subject, and to formulate for the consideration of the Grand Lodge at this communication such amendments to the constitution and statutes as will compel in the future the observance by all subordinate lodges of this the principal landmark of the Order, and thus effectually carry out the spirit of the purposes for which the Benevolent and Protective Order of Elks was created.

It was also decided by a unanimous vote that the action of Samuel Quinlan, the Exalted Grand Ruler, in the suspension of New York Lodge No. 1, and Grand Secretary Moreland should be annulled.

The officers elected were: Exalted Grand Ruler, W. H. Langdon, New York Lodge; Esteemed Leading Grand Knight, O. F. Gifford, Newark Lodge; Esteemed Loyal Grand Knight, John J. Spies, New York Lodge; Esteemed Lecturing Grand Knight, Julius Cahn, Cincinnati Lodge; Grand Secretary, A. C. Moreland, New York Lodge; Grand Treasurer, John H. Given, New York Lodge; Grand Trustees, Henry P. O'Neill, E. H. Warber, John J. Tisdale, Louis Hauser, J. Howard Taylor; Grand Esquire, Dan Collyer; Grand Tiler, G. W. Junz; Grand Inner Guard, G. L. Strate; Grand Chaplain, George W. Waun.

A recess was then decided upon in order to give the various committees the requisite time to frame their reports.

A NEW DODGE.

A story has come from Austria to the effect that Ilke Palmay, the well-known soubrette of the Vienna Theatre, recently won a most amusing wager from the Prince of Lichtenstein, who was so certain that the actress would lose that he insisted on laying her a thousand florins against a pair of riding boots.

Fräulein Palmay agreed to sell vegetables for a whole morning in one of the public markets of the Austrian capital without being recognized, although she stipulated not to put on any disguise beyond the ordinary attire of a farmer's wife, consisting of a calico skirt, woolen shawl and wooden shoes. The soubrette, accordingly, appeared behind a stall in the "Am Hoff" market on a Friday morning at 2 A. M., with a huge basket loaded with green stuff and Spring vegetables. She did a roaring trade until the sun was high in the heavens, and acted her part so well that no one—not even the market men whose chaff she returned with a provincial dialect—suspected who she was. The market people, however, were greatly surprised to see the stranger greenswoman finally jump into a splendid carriage and drive away with the Prince and two of his companions who were lounging around disguised as peasants.

Theatrical wagers will, no doubt, become the fashion now with wide-awake press agents who wish to boom their respective stars. Meantime, one of the guild of managerial globe-trotters is alleged to have made a bet for the trifling amount of $17,284 in order to keep his own name before the public.

Notoriety comes high, but they must have it!

PAULINE HALL'S ENTERPRISE.

A MIRROR reporter interviewed Pauline Hall on Monday morning anent her coming starring tour.

"I have purchased the exclusive rights of Amorita," said Miss Hall. "The opera ran for over a hundred nights at the Casino, and you know what my success was in the leading role. I anticipate that I shall be quite as successful on the road. This tour of mine has, of course, nothing to do with the New York Casino; it is my own company and all the costumes and scenery will be entirely new. The former have been designed by Hamilton Bell and are being made by Hawthorne. No expense has been spared to make the production as rich as possible.

"My time is now being booked by Klaw and Erlanger, and I would like to state that my company is completed. Every day I am inundated with applications. The company I have selected consists of forty-five people.

"Where do you open?"

"Well," replied Miss Hall, laughingly, "that has been a great secret up to now, but I cannot refuse so good a friend as THE MIRROR. We open at the Walnut Street Theatre, Philadelphia, on September 22. You may also mention, if you like, that I have made a special feature of my chorus. It has been recruited among the prettiest girls procurable. Moreover, they all have admirable voices. It is true that they cost me more than any chorus is paid elsewhere, but I rely on the superior tone it will give the performance to recompense me. My stage manager, Joseph Greensfelder, is now organizing the rehearsals."

RANKIN NOT IN IT.

Some years ago, when McKee Rankin was leading man in the stock company at the theatre in Pittsburg, he was visited every few days throughout the entire season by a long, lean man, who looked like a typical countryman. He tried to induce him to advance money for the putting of a patent before the public. The visitor only had one way of stating his case, and this he religiously did on an average of three times a week for about thirty weeks. He would lounge up to Rankin, and, after bidding the actor "good morning," and chatting for awhile, would incidentally remark:

"I've got a patent out of which untold wealth can be made—if I only had about five hundred dollars to get started. Now, Mac, I'll give you a half interest in it if you'll advance the money."

This same speech was repeated so frequently that it became a standing joke in the company and the young fellow who gave utterance to it was looked on as a crank by one and all. Other people not members of the company joined the actors in their estimate of the mental balance of the inventor.

The season closed. Rankin came to New York and his friend from Pittsburg was forgotten until some years later when The Danites was in the flush of its success. Rankin was playing the part of Sandy in Pittsburg, when he received a call at his hotel from one of the millionaires of the Smoky City. He was greatly surprised to think that this man should call on him, but a few moments' conversation soon put him straight. The visitor was George Westinghouse and the "patent" he tried to get Rankin interested in was the now universally used "air-brake," the royalties from which amount to more than $500,000 per annum.

A UNIQUE EFFECT.

The coming production in Boston of Boucicault's Flying Scud—which has been entirely revised and improved by the author himself—by Messrs. Chapman, Sellers and Lehnen, promises to prove a theatrical event of more than usual interest, and the introduction to the public of the newly patented device for the race scene a revelation in the way of theatrical enterprise and mechanical ingenuity.

A MIRROR reporter called at the offices of Messrs. Chapman and Sellers in the Gilsey Building yesterday and inspected their working model. Mr. Chapman, who does not seem to take to himself one-half the credit that his invention deserves, explained modestly the nature of his contrivance.

"This," said Mr. Chapman, laying his hand on a round disc which was placed in the centre of the small model stage, and slightly elevated by a number of wheels, "is the platform or turn-table on which the horses, four in number, gallop. It is supported by fifty-six small wheels which revolve on a plate four inches in width. This turn-table is twenty-four feet in diameter and is composed of fourteen different sections. The axle, about which it is fitted, takes up a four-inch hole in the floor of the stage and all the time required to fix the whole thing is two hours. The revolving of the disc in one direction operates, by the means of gearing tackle, on the panorama, which turn in another so that perfect harmony of motion is obtained. The scenery goes at just the same speed in one direction as the horses seem to be going in the other. Both revolving platform and panorama can be set up on a stage thirty-five feet wide."

"And what about the effect of the race as seen from the auditorium?"

"That effect we have striven to increase as much as possible, and we think we have even surpassed all dreamt of possibilities. Just before the race there is a jockey dance by twelve pretty girls. At the first bell they cease, and the preparations for the race begin. We have a force of sixty-eight supers to fill in the picture and make everything as close to the real thing as possible. There will be mountebanks, country yokels, farmers, clerks, pickpockets, welchers, policemen, bookmakers, in short, all the familiar types of a racecourse. And all these people will join in the spirit of the thing, not merely to look on in stupid silence. The pickpocket will appropriate the yokel's watch, the policeman will appropriate the pickpocket, the welcher will be chased by his victims, the clerk will back the wrong horse and the bookies will yell out their prices.

"At the immediate left of the spectator is the entrance to the grand stand, into which the supers climb at the sound of bell number two. To the right are the bookmakers' stands, stretching away five rows deep in perspective. As the horses are signaled at the post a slight and novel change of scenery occurs in full view of the audience. The huge grand stand, full of people, moves boldly away, further to the left, and until its front appears in view. The bookies' stand likewise falls back, and an unobstructed view of the field is procured. The third bell rings and the horses are off.

"Let loose on the revolving disc, they begin to gallop, each being held in by a wire harness, invisible to the audience. The panorama flies past in a contrary direction, and the illusion is perfect. But a still better effect I have secured by attaching weights to each horse. By adding to, or lessening these, one horse can be made to forge a trifle further ahead than the others, which improves the effect wonderfully. At the end, of course, Flying Scud comes in first.

"After the race is over, an intervening landscape comes in view for a few seconds, and then the horses reappear in a contrary direction to jockeys asking of the judge permission to dismount. All this time the uproar is kept up by the supers, hats fly up in the air, and the bookmakers do a roaring trade. Still another effect I have introduced by having a huge fan in the wings, which raises a cloud of dust behind the horses.

"That is what we are going to do, and we anticipate great success. P. H. Lehnen, of Syracuse, has joined Mr. Sellers and myself, and all these together we hope to pilot The Flying Scud to victory throughout the country. We have already secured a quantity of excellent dates, and we shall open at the Grand Opera House, Boston, in September.

"There is one thing more I might mention," said Mr. Chapman in concluding, "we have heard that Neil Burgess considered our invention an infringement on his patent, and purposes taking measures to prevent our using the race-scene. But this Mr. Burgess cannot do. My invention is totally different from his; indeed, mine is the invention, while his is not. Not that I would depreciate in any way, Mr. Burgess' arrangement; on the contrary, I think it very clever, but that does not prevent me and others from thinking mine better. Mr. Burgess' system is that of the old treadmill, and surely he cannot claim very great originality for that. The treadmill has been utilized for almost everything, from grinding corn down to making cider. He has adapted it to the stage, that's all. Mine is an entirely novel and distinctive creation of my own, as my letters of patent testify."

Mr. Chapman says the cast of the production will be known in a few days.

A RED LETTER NIGHT.

Harry Williams, the comedian with Lizzie Evans, met with a peculiar incident in his career last season. Manager Callahan had booked the company for two nights in Shreveport, La., and on the second night played Nan-the-good-for Nothing, Mr. Williams playing the part of Harry. This was on Washington's Birthday, Feb. 22.

During the performance Mr. Hyams, the local manager, was watching it, when something about the piece struck him as being very familiar in a reminiscential way. He looked at his programme, then at the stage, consulted the programme again, scratched his head, watched Williams a while longer on until the curtain fell on the act.

There was something in that performance that bothered Hyams, and he went out into the fresh air to think it over, and in a dazed sort of condition he strolled into a neighboring saloon to fortify the inner man. Now Hyams has been a teetotaler for thirty-four years, and everybody in the barroom was shocked to see him imbibe or even enter a place where wet goods were dispensed. After imbibing, Hyams stood at the bar, scratching his head, and with such a far-away look in his eyes that those present began to think he was either losing his mind or was in some serious trouble, and one good friend went up to him remarking, in an off-hand way:

"Hello, Hyams! Must be in trouble. What's the matter? This is the first time I've seen you take a drink since before the war."

These remarks of his friend seemed to recall Hyams to himself, and hitting the bar a resounding whack, he cried out:

"Now I have it!" and rushed out of the saloon like mad, crossed the street and disappeared into the stage door of the theatre.

His friends looked at each other with eyes into which had crept expressions of deep sympathy for the manager. Evidently they feared the worst.

But, Hyams——

When he had got into the theatre he rushed at once to Williams' dressing-room, and in an excited manner asked:

"Are you the Harry Williams that was in Shreveport with J. M. Charles' company in 1856?"

"I am," replied Williams, as he looked at the strangely excited manager.

"Well, do you remember playing the same part you are playing to-night down by the river in the old cotton warehouse, when we had no theatre here?"

"Yes—y-e-s. I do remember. Why, did I meet you there?"

"I should say you did. Don't you remember Jim Charles. Stuart Robson, you and I made a night of it and I was to meet you next day to go shooting jack rabbits, but the night was too much for me. I was laid up for a week after. Well, I never tasted liquor after that until to-night. For more than a third of a century I have been sober. I sat in the theatre trying to recall you and my mind went back to the old times and I tried to remember you, and while worrying over it all I had a peculiar illustration of the power of mind over matter, for without realizing what I was doing, but just mechanically, as in the old days, I went in and had a drink and the expression of surprise at that act by one of my friends, caused all the memories of my meeting you to rush in on my mind."

Then the two friends talked of the jolly old days of stage coaches and steamboats, when companies would play the entire range of the drama in a town of 5,000 population for a month at a time and make money at it; of the time that the leading man was satisfied with less salary than a property man gets now; when board could be had for $10 a month and drinks for three cents a glass; when the only printing used was a one-sheet bill and a dodger programme; when actors played twelve parts a week and never complained of overwork—in fact they thoroughly discussed the good old palmy days that we often hear of. Daylight next morning still found them talking, with the result that Williams has a standing invitation to make Shreveport his home free *gratis* for the rest of his life and Hyams has paid a big doctor's bill and once more signed the pledge.

DRAMATIC BOOKS.

AN EMINENT ACTOR.

WILLIAM CHARLES MACREADY. By WILLIAM ARCHER. New York: LONGMANS, GREEN & COMPANY, 1890.

The admirable "Eminent Actors" series, now being issued by Messrs. Longmans, Green & Company, has obtained a new and valuable acquisition in the life of William Charles Macready by William Archer.

Mr. Archer gives us few details concerning the great tragedian's career which other biographers have not touched upon; indeed, the present work is to be considered rather as a brief and comprehensive summary of all the evidence—including the well-known "Reminiscences, Diaries and Letters," edited by Sir Frederick Pollock—extant, than an ambitious rival to the works already in the field. And the value of Mr. Archer's labor is heightened rather than lessened by this, for he has given us, in a precise yet entertaining form, the gist of many a dreary volume and mass of data.

After following the tragedian's earlier years to the day on which he made his first public appearance, March 3, 1793, Mr. Archer says: "Had it been Macready's habit to look at the bright side of things, he must have recognised, in later life, that his upward path was from the first made singularly smooth for him. He did not, like Garrick, awake one morning to find himself monarch of the theatrical globe; but except Garrick, whose genius made him a perpetual exception to all rules, few actors have been more uniformly fate-befriended."

This is, no doubt, perfectly true Macready had but to take advantage of the opportunity afforded him by his father's means and influence. How many of our great and successful actors made their début in a role of the importance of Romeo? As Mr. Archer says he held the chief place in his father's companies, working hard, but having always the best parts in the repertoire of the day. Macready was spared, adds Mr. Archer, the soulless drudgery in which so many actors have wasted their best years. "It was not his fate to eat his heart out while awaiting tardy opportunity. The career was open to his talents from the first."

Mr. Archer follows the actor throughout his novitiate—1809-1816—brightening the way by a few of the many anecdotes Macready related of himself in his reminiscences. One that we do not remember having seen before is that in which he tells of his habit of writing in the "business" of his parts in Latin so that his fellow actors might not understand it. How many actors could do that to-day?

The story of the début in London, on Sept. 16, 1816, and Macready's triumph in Orestes is related at length, together with a quantity of hitherto unpublished matter of great interest anent his term of management of the Covent Garden and Drury Lane theatres; while in a concluding chapter follows a valuable analysis of the tragedian's art and character, based by Mr. Archer on the evidence of various writers that he has collected.

The following estimate of the actor by the late Robert Browning, was addressed to Mr. Archer personally: "I found Macready as I left him—and happily, after a long interval, resumed him, so to speak—one of the most admirable and, indeed, fascinating creatures I have ever known; somewhat too sensitive for his own happiness and much too impulsive for invariable consistency with his nobler moods."

A CLASSIC COMEDY.

THE MENAECHMI OF PLAUTUS. With translation by JOSEPH H. DRAKE, A. B., Instructor in Latin, University of Michigan. Boston: ALLYN & BACON, 1890.

This edition of the text and translation of The Menaechmi of Plautus is a libretto to accompany a presentation of the play by the students of the University of Michigan during the second semester this year. The Latin text is that of Brix's edition, and it has been fully and accurately Englished by Professor Drake.

Plautus lived from 264 to 184 B. C. The little known of his life is derived from a passage in Aulus Gellius, who says that Plautus made a small fortune by stage decorating, but afterward lost his money in speculation, and was compelled to work in a tread-mill in Rome. While earning his daily bread in this way, he wrote three comedies which were successful, and after that he wrote a number of plays, said to be a hundred and thirty in all, and became the favorite comic dramatist. Twenty of the comedies of Plautus are extant. They are all characterised by rollicking, broad humor.

The plot of the Menaechmi turns upon mistaken identity in the case of twin brothers, and is especially interesting as it suggested that of Shakespeare's Comedy of Errors.

In the ancient Greek and Roman theatres the plot or "argument" of a play was termed the prologue and was recited by an actor. The story narrated by this ancient individual was to the effect that at Syracuse a certain merchant was the father of twin sons, and the boys were so like in appearance that their own mother, who nursed them, could not distinguish between them. When the boys were seven years old the father took one of the lads with him on a trading voyage to Tarentum. In the latter city the boy wandered away from his father and was picked up and carried off to Epidamnus, by a merchant of that city. The father of the lost boy became despondent, and died of grief a few days later at Tarentum. When the news was brought back to Syracuse, the grandfather, out of love for the lost boy, called the lad that was left at home Menaechmus instead of Sosicles, his proper name. The merchant of Epidamnus who stole Menaechmus had no children and he adopted the stolen boy, gave him a dowered wife and willed his property to him. When the twin that lived at Syracuse reached manhood he began a search for his lost brother, and coming to Epidamnus, the scene of action of the play, the resemblance of the twins and the fact that both were named Menaechmus led to a chapter of ludicrous and very amusing mistakes.

The masks and costumes worn by the actors of the classic drama rendered the representation of twins or doubles a much easier matter than on the modern stage. A somewhat similar motive occurs in Plautus' Amphitryon which was imitated by Molière and Dryden. In the great French dramatist's play several scenes and situations are taken directly from Plautus. Dryden's Amphitryon was partly borrowed both from Plautus and Molière, and reflected much of the coarseness which crept into the English drama upon the restoration of the Stuarts. Dr. Hawkesworth revised and remodeled Dryden's Amphitryon, and in its altered form it was produced at the Theatres Royal, Drury Lane and Covent Garden.

The Captives, the finest work of Plautus, was elaborately produced in Latin and in English on alternate nights at the recent Commencement of St. Francis Xavier College in this city. The text of Plautus has been interpolated, and some of the scenes in this play have been forged at a later period. In this respect the works of Plautus, who has been called by Sir Walter Scott "the venerable father of Roman comedy," do not compare with the elegant Latinity of Terence, whose works have come down to us almost as he wrote them.

A BOOK OF REFERENCE.

DRAMATIC NOTES. A Year book of the Stage. Edited by CECIL HOWARD. London: HENRY & COMPANY.

The eleventh issue of that interesting record, "Dramatic Notes," makes its appearance somewhat tardily this year, but the delay is explained, in a prefatory note, as having been caused by the editor's illness.

To any person having cause to refer to a compendium that gives the happenings and productions on the English stage, this yearly record is invaluable.

Mr. Howard, the present editor, continues the work along the same lines that were followed by his predecessor, Mr. Brereton. The theatrical and musical events of last year are narrated in chronological form, critical and descriptive notes accompanying the name and date of the various productions.

It is in the promiscuous character of the critical comments that the chief defect of the book lies. Most of the reviews bear evidence of having been taken bodily from the columns of the London newspapers; sometimes the source is stated, sometimes not. The result is heterogeneous; a startling array of conflicting critical standards and ideas is presented, whose effect upon the reader is more or less bewildering.

If the editor of these "Notes" must pass beyond the descriptive line—which is the natural and proper boundary of a record of this sort—and commingle opinions with facts, he will do well to cull the latter judiciously and impartially. In cases where there is a marked division of judgment concerning a play or a performance—and cases of this kind occur frequently—the compiler would better conserve the interest of accuracy and justice by briefly incorporating the *pros* and the *cons*. However, it would be far wiser, in our humble opinion, and decidedly more in keeping with the scope and utility of a publication like "Dramatic Notes" if simply the plots of new plays were given, in addition to the cast.

We notice a number of errors and misstatements in the occasional references to American dramatic matters. One or two examples will suffice for the purpose of illustration. On page 18, in the course of a notice of a matinee revival of Sydney Grundy's Fool's Paradise (originally named The Mousetrap), the editor states blandly that the play was "fairly successful in America." It will be remembered that The Mousetrap, which opened Mr. Abbey's disastrous season of stock productions at Wallack's Theatre, was one of the flattest failures on record. In spite of an excellent company, the piece proved utterly unacceptable to the critics and the public, and it was relegated to inglorious obscurity in short order. In chronicling the death of Madame Dolaro, which occurred in this city early in '89, our record takes occasion to say that "Miss (*sic*) Selina Dolaro possessed a very sweet *soprano* voice."

Under the caption "English (and a few other) plays produced in America in 1889" we find noted gravely such "novelties" as Reuben Glue and Hans the Boatman, while the authorship of Roger la Honte is attributed to A. Daly.

But in spite of these diverting little mistakes, "Dramatic Notes" is a useful and convenient compilation which deserves a place on the shelf of the dramatic writer and collector. Moreover, the English editor and publisher are entitled to credit for having maintained successfully a copious stage record. In England, France and Germany there is a public that supports an enterprise of this kind. In this country all the laudable attempts to publish an annual dramatic digest have failed to secure substantial encouragement.

NOTES ON STAGE LITERATURE.

The library of E. L. Blanchard, the late dramatic critic of the London *Daily Telegraph*, was sold at auction last Saturday, at the rooms of Messrs. Lotheby, Wickams and Hodges. The library contained books of great variety, pertaining to the stage, and was estimated by connoisseurs as a very valuable collection.

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Messrs. Perrin et Cie (Paris), announce a new work from the pen of Ernest Tissot, a young Swiss writer. It is entitled "The Evolutions of French Criticism," and is said to be an analysis of the three prevailing styles of contemporary French criticism—the literary *critiques* of Brunetière and Lemaître the didactic of d'Aurevilly and Scherer, and the analytic of Bourget and Hennequin.

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MM. Hachette et Cie, of Paris, are about to issue an interesting work of reference—M. Eugene Rigal on Alexander Hardy and the French theatre at the end of the Sixteenth Century and the commencement of the Seventeenth."

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Oscar Wilde—One and Incomprehensible—æsthete, actor, playwright and bookwright, has recently published a novel that he calls "The Picture of Dorian Grey." It is an original novel—very original and is said to be a very nasty one. Its main line is borrowed from the same subject as "A Marriage Below Zero" and similar obscenities. The London St. James *Gazette*, with its usual candor, noticed the publication for what it was worth, and the result is that Oscar is very angry. Above all Oscar is angry because the critic declared his literary attempt to be an advertisement. Forthwith he took up his æsthetic pen and criticised his critic. "What was silly and unnecesary," says Mr. Wilde, "was the use of the term 'advertisement.' I think I may say without vanity—though I do not wish to run vanity down—a saving clause) that of all men in England I am the one who requires least advertisement. I am tired to death of being advertised. I feel no thrill when I see my name in a paper. The chronicler does not interest me any more. I wrote this book entirely for my own pleasure, and it gave me very great pleasure to write it."

PUBLICATIONS RECEIVED.

The Best Elizabethan Players. Edited by William Roscoe Thayer, Boston: Ginn & Company. 1890.

THE TRUTH ABOUT IT.

The other morning a representative of THE MIRROR entered the Madison Square Garden in quest of Manager T. Henry French.

The spacious auditorium presented some interesting features to the reportorial view.

An army of muscular cleaners were scrubbing the great floor of the amphitheatre. The little round tables were covered with chairs, turned bottom side up. Herr Strauss was rehearsing his young musicians and prancing round the band-stand like a madman. A lone ballet-dancer in pink tights, white pantalettes and an old black bodice, was practising some extraordinary gymnastics on the stage, under young Espinosa's direction.

The reporter climbed several stairways and reached Mr. French's office—the largest and "swellest" managerial sanctum in town. It is furnished handsomely, and a private spiral stairway leads from the rear to the street.

"I spend but a couple of days a week in town," said Mr. French. "The rest of the time I divide between the Hollywood at Long Branch and my steam-yacht." Evidently the quarter-deck of the *Lauada* echoes frequently to the manager's tread this Summer, judging from the ruddy coat of tan on his countenance.

"Mr. French," said the reporter, "conflicting statements have appeared in the newspapers regarding the degree of success achieved by the new Garden. THE MIRROR would like to publish a frank statement of the facts, if you care to make them public."

Mr. French paused to enjoy a couple of puffs at his cigar, and then he said: "Why, certainly. There is nothing to conceal, while there is much to set right. Some of the newspapers have taken pains to misrepresent our business here, but that simply serves to emphasise the truth."

"I don't mind admitting," continued the manager, "that the inaugural of the enterprise was somewhat injured by the unfinished condition of the building. What it was on the first night and what it is now are two very different matters, while every week that passes will find it nearer completion and more attractive. If the roof garden was open now the crowd would be immense every night. It is to be one hundred by two hundred feet in dimensions, and it will suggest Granada to the visitor. A portico will surround the buildings at both ends, supported by marble columns now being quarried."

"But how has business been, in spite of the drawbacks in question?"

"Eminently satisfactory. The receipts, compared with any known standard, have been enormous. If I were at liberty to name the figures, they would astonish you."

"The running expenses of such a mammoth establishment must be enormous."

"They are, and when the interest on the capital invested—three millions of dollars—is added, the undertaking represents a prodigious outlay. Nevertheless, the results have fully equalled expectations. By the time another Summer season comes round, the Garden will undoubtedly be paying a good profit."

"What attraction will follow Strauss and the ballet?"

"I don't know yet. Any number of applications are reaching us from various persons."

"Will the stage be removed?"

"Yes. It is portable, and can be stowed away below the auditorium."

"Is it likely that a Winter circus will be a feature of the season?"

"I can't say yet. There are accommodations for one. The cellars extend the entire North and South sides of the block, with a transverse tunnel connecting them at the centre. Permanent 'runs' will enable horses and other animals to be brought up and down quickly to and from the amphitheatre. The horse show will be held here annually, as heretofore, by the way. The Arion ball will take place in the Garden, and other thoroughly respectable balls are on the date-book."

"How about the sale of wines and liquors in the auditorium?"

"There has been a general misunderstanding regarding that subject. It is not because a license is difficult to obtain. Certainly an exception would not be made to such a place as the Garden, when Terrace Garden and Koster and Bial's have been freely permitted to sell wines and other intoxicants. No; the real reason is that the gentlemen who form the company that owns this building are men of character and position in this community, and they object to going into the liquor-selling business. That is the whole matter in a nutshell."

Mr. French then accompanied our representative on a tour of inspection, in the course of which the new theatre, located in the Northwest corner of the building on Madison Avenue, was visited. Here Architect Stanford White was found busily directing the workmen, who swarmed up and down the interior walls like so many ants.

The decoration of the house has not yet begun, so an excellent opportunity of perceiving the fireproof qualities of the edifice was afforded.

In the first place the theatre is completely isolated by heavy brick walls from the adjoining amphitheatre. It is as distinct and separate as if it was not under the same roof. The stage has a cellar, or pit, as deep as the space from footlights to proscenium arch, while another space equally as large opens above the latter line. The largest cloth used can be hoisted or sunk without "tripping."

Every flooring is laid on a fireproof brick and iron base. In fact, scarcely any wood has been used in the construction. The dressing-rooms are brick-walled; so is the scene room. An alley leads to the street from the inner side of the stage and auditorium. The latter will have the same seating capacity as Palmer's Theatre.

"My intention," said Mr. French, "is to devote this theatre to light comedies, and to give its stage a distinctive character. The evening will begin with a one-act piece—oftener serious than comic. This will enable people who wish to see the *pièce-de-résistance* only to come about nine o'clock, without having had either to swallow their dinner in haste or to disturb the rest of the audience by arriving late."

"Dr. Bill is to be the opening piece, I believe?"

"Yes. It is one of those comedies that either will make a big hit or a bad failure—there is nothing negative about it. Miss Martinot writes me that she has secured the pretty English dancer who appears in the London production. She is the queen of skirt-dancers, the appearance of one of whom is essential to the action of the piece. Homer Emmens has just shown me the models for the two acts to be used in Dr. Bill. They are very elaborate. The *lever-de-rideau* will be a charming little work of Meilhac."

"Do you intend to produce only foreign comedies?"

"No; I have a capital American piece, besides several French and English compositions."

"Will you maintain a permanent stock company?"

"The actors are engaged only for the run of the comedy. I intend engaging a special cast for each change of bill."

"By the way, what will the new house be called?"

"The Garden Theatre."

A FOREIGN MELANGE.

PARIS, July 10, 1890.

The young American woman who comes to Paris with the intention of buying a season's supply of handsome gowns and expects to find them cheaper than in the home market, had better save her steamer-fare and other incidental expenses and give her order to the New York *modiste*. It will be money in her pocket and a big supply of good temper in reserve.

There is plenty of style here, in Paris, but that commodity is not to be had for the asking. The only cheap things here to my mind (except talk, which, all the world out, "comes in on the ground floor"), are the cab-fares and kid gloves.

Apropos of "talk," the first morning I was here I told the *femme de chambre* to kindly send some chocolate up to my room, as I was too fatigued to get up. She seemed to understand my clear and lucid American-French perfectly. She smiled blandly, said "*Oui, oui, madame*," and went out.

This was at 9 A. M. The succeeding hours lingered along as if reluctant to make their exit. I had been thinking how wrong and foolish people were in America to try to crush the thirst for knowledge and desire of study of this most polite language by saying, "Oh, no! French can only be properly and correctly learned in Paris." At noon, precisely, I lost the last vestige of patience and rang the bell, to know what the delay meant.

At that moment the affable, smiling *femme de chambre* opened my door and with, "Ici, madame," ushered in a female pedicure or manicure or chiropodist—I'm not certain yet which she was. The same day I secured the services of a French teacher.

I saw Dr. Bill at the Avenue Theatre in London, with a pretty duologue as a *lever de rideau*. The first act of Dr. Bill is plotting; the second act full of spirited action; the third act is wholly taken up with tedious explanations of the plotting in the first act and the mistakes of the second. There is no action of any kind whatsoever in the third act. If the other acts were as full of life and fun as the second, the play would be a big "go" in America. Fanny Brough, who played the leading part, Mrs. Horton, a retired actress, has a pleasant, quaint individual style; but why an actress—as presented on the stage—should always be made more or less "tough" is a mystery to me. I suppose the line is so fine between "chic" and "tough" that only the great artiste knows when and where to draw it.

Madame Patti gives a concert this week at Buckingham Palace. Then she goes to Paris for a few days. Her theatre at Craig-y-nos will be opened in August. The present programme is to have Henry Irving make the opening speech; then an operetta in which Madame Patti herself will sing; then Husband in Clover, a bright little two-part farce-comedy, in which Hattie Harvey and Lord Spaulding will appear. The Prince and Princess of Wales have been invited to be present and have accepted.

I see THE MIRROR states that Marais is to be the Antony to Bernhardt's Cleopatra, when she produces that play. I saw him in La Lutte pour la Vie (Struggle for Life). If M. Sardou leaves out all the declamatory passages Marais will make a fine Antony. His acting is quiet, but intensely intense. He is about thirty-five years old, he has a magnificent figure, very tall, and gracefully slender—almost as slender as Bernhardt herself—dark, brilliant and expressive eyes; forehead low and retreating. His movements are stealthy and voluptuous, yet withal he looks every inch a man and a gentleman.

There is a scene in La Lutte pour la Vie where Paul Astier (the part played by Marais) comes to his apartment to change his street garments for evening dress. Marais began with heating the curling-tongs, then curled his moustache. Then he began disrobing—necktie, collar, cuffs, vest, coat and suspenders followed in quick succession. Being unaccustomed to transatlantic "materialism," I grew uneasy. I looked round at the audience. No one seemed getting ready to make for the door, and not wishing to attract attention to myself by leaving just at this time I stayed, too. This "real" portion of the French play must have been quite enlightening to the young ladies present who couldn't count a brother among their possessions, but it must have made the chaperones very uncomfortable.

Mabel Stevenson, the little "bird warbler" and recitationist, was offered one hundred dollars a week to go into the music-halls. She declined, thinking it would hurt her chances of getting into the London drawing-rooms.

Why can't the stage cats and dogs be relegated to the lower regions (under the stage) while a performance is on? I was at Covent Garden Theatre the evening Gerster made her first appearance in ten years in London, and the first time in four years in the opera La Sonnambule. The audience was magnificent and very sympathetic. In the earlier "sleep-walking" scene as Gerster advanced to the front of the stage, the ubiquitous puss made a hasty entrance at left first, and cantered across the stage with tail up and back bristling. Gerster kept her countenance, which was more than the audience did. However, the agitation was short for some one audibly called the cat off.

In the later "sleep-waking" scene an awful catastrophe was prevented by something a little short of Divine Providence. The scene is set, you know, with an old mill and big water-wheel. Near the top of the mill a narrow plank spans the mountain gorge and rests one end on a high ledge of rocks twenty-five or thirty feet from the stage. On the night in question, just as Gerster reached the middle of that plank, it broke right under her feet. The hundredth part of a second's hesitation would have precipitated her onto the stage, and most likely have killed her. If it was a legitimate bit of stage carpentry—as I suppose it was—but if the man who "worked" that plank had been a hair's breadth sooner—well! I saw people turn pale.

Gerster's voice seems to be gone in the upper register entirely. To those who have enjoyed her magnificent singing in the past it will not seem possible that the lovely trills and sweet, round, clear staccato notes—"globules of pearls"—have devolved into a thin squeak. Her middle and lower register are still very good. The sweet tones and masterly phrasing and modulation are still there. It is significant that after the Sonnambula performance, Gerster's pet role, Lucia, was given to Madame Melba, who has a beautiful voice.

Zelie de Lussan is making good musical progress, but her voice is very unsatisfactory in the top notes. I saw her in Carmen. She is very handsome but since "first impressions are lasting" Minnie Hauk will always be my ideal Carmen. Miss Marguerite MacIntyre who sang Michaela has a grand voice.

Madame Belle Cole, our contralto, has made a big and lasting success in London.

Mr. Waters, who is singing with the Royal Italian Opera company at Covent Garden goes to America to sing baritone roles with the Emma Juch Opera company, I believe. The singers over here tell me that the American climate is very bad for the singing voice and that is why they came on this side of the Atlantic to live.

I visited seventeen places of amusement in in London, and while we may not be able to muster as fine a company of actors and actresses in America as the Théâtre-Français we can hold our own with any of the English.

I am much struck with the difference in which the French actress and English actress gowns herself. The French artiste endeavors to dress the character suitably, at the same time making herself a thing of beauty and style. *Au contraire* the English actress, well, the Lord Chamberlain requires it.

All the prominent actors and managers make Low's Exchange, 44 Charing Cross, their London headquarters. It is very convenient for letters and cablegrams. I am indebted to the gentlemen conducting it for many courtesies. No American coming over to a strange country, among strange people, should hesitate to make the Exchange their headquarters. Ed. Low on your side and Messrs. Glenville and Rider in London number hundreds of the best professional people among their friends. It is most convenient to have one's baggage checked through from London to New York and *vice versa*. It saves a world of bother and worry and looking after one's "brasses," besides the trouble they take to locate you well on the steamer.

Apropos of the steamer. I brought my two-year old alligator, four feet long, with me from America to present to Mme. Sarah Bernhardt. The sea voyage killed him. On the third day out he crossed over to the silent majority. We filled the case in which it was his wont to accompany me on tour with roses and his remains, stuffed up the port holes through which he was wont to breathe the ambient erudite atmosphere with care and wet paper, and placed him on ocean's calm breast.

LILLIAN LEWIS.

HAS NOT STOPPED.

Washington Republic.

THE NEW YORK DRAMATIC MIRROR recently suggested that the theatrical orchestras of New York play the national anthem after every performance as the audiences go out. This proposal was enthusiastically accepted by the managers, and as soon as the curtain drops on the final act the stirring strains of "The Star Spangled Banner" ring out in every play-house in New York. Nor has the matter stopped there. Every day THE MIRROR receives letters from managers in towns and cities distant from New York, saying that they, too, have adopted the plan, and it seems likely to become general throughout the country.

AMONG those who have been engaged for Jefferson and Taylor's A Dark Secret company are Belle Stoddard, Lidiana Miska, Charlotte Ray, H. Liston, Joseph Mason, J. Thompson, John Ehrhardt, William Ayres, John Hynes, William Evans, Lou Allen, Thomas Lawlor, Geo. Hosmer, James Nickolds, Herbert Brothers and E. B. Tilton. Archie Mackenzie will be the representative, and Harry De Arahame the treasurer. The company opens at the National Theatre, Philadelphia on August 16.

GOSSIP OF THE TOWN.

J. H. WALLICK was in town last week. He will open his season on August 18 with The Cattle King, but the principal play of his season will be The Mountain King, a new piece of which he expects much.

EDWIN F. MAYO will begin his season in Philadelphia on August 30 with The Silver Age. During the season he will produce a dramatization by Bret Harte, Jr., of "The Luck of Roaring Camp."

FRANK LEIDEN, who has been with the Eagle's Nest company for the past four consecutive seasons, has signed with Ullie Akerstrom for next season.

THE statement in last week's issue of THE MIRROR to the effect that Lucille La Verne had signed with Lizzie Evans for next season, is said to have been premature.

WILLIAM T. RAYMOND is spending the Summer at Long Branch.

CLAY CLEMENT is spending his vacation on his ranch in Panola, Ill.

ADA MELROSE is summering at Mount Clemens, Mich.

THE statement in our issue of last week to the effect that Joseph Holland had been engaged for the Blue Jeans company was erroneous.

ON the Fourth of July the nation's birthday was celebrated at Dayton by a grand concert at the National Military Home. Marion Abbott and Dot Parkhurst were among the singers and contributed materially to the success of the evening.

JULIE IRVING has signed with Madame Neuville for next season.

TONY PASTOR has cabled from Europe that he has engaged for next season The Sisters Heddermik and the Hatyrs Pantomime Troupe. These novelties, together with Bessie Bonehill, will make a preliminary tour with Tony Pastor's company, and will appear in New York in October.

DELIA STACEY, one of the soubrettes of the New York Casino, has been engaged by James Powers for next season.

C. H. MESTAYER, who was leading man last season with A Royal Pass, left Patchogue, L. I., where he was summering, on July 7, for Duluth, Minn., to join Maude Granger's company. Mr. Mestayer will resume the stage management and play the leading heavy role in Inherited.

JAMES REILLY expects to make a hit next season with his comedy-drama, The Broom-maker of Carlsbad. The play is now being revised, new characters are being introduced, and several original and catchy German songs added. It will be seen in New York toward the latter part of August. Mr. Reilly is Summering with his family at Rehobath Beach, Delaware.

THE late success of Lidiana Miska has resulted in a capital engagement being offered her by Messrs. Jefferson and Taylor for next season. She is to play the leading heavy role in the Dark Secret company, commencing Aug. 16 at Philadelphia.

JENNIE KIMBALL'S company next season will be as follows: Corinne, Signor Brocolini (specially engaged for the Toreador in Carmen); Roberta Crawford, prima donna soprano; Maud Dickson, mezzo-soprano; Helen Harrington, mezzo-soprano; Vivian Pattee, contralto; Ella Brunelli, Paulini Sanderson, Jennie Wood, Louise Hastings, Ramie Austen, Dell Anderson, Hattie Marshall, Fannie Decarto, Georgie Kurh, Nellie Herri, Fannie Walsh, Nora Moran, Emma Gordon, Rene Rogers, Marie Stanly, Annie Graham, Mollie Jones, Frank Hayden, James Sturgess, Tony Williams, Harry Dickeson, Crawford Brothers, Will E. Nankerville, Charles Cameron, Otto Voroft, Harry Brunell, J. Farrell, William Brown, William H. Barnholt, Sinclair Nash, Mill Dyers, A. Kelly, William Wilson, Mrs. Alex. Spencer, L. J. Tulluck. Clair Patee will be the treasurer and press agent.

WILTON LACKAYE will play a villainous sporting character in Rankin's Canuck at the Bijou.

R. D. MACLEAN and Marie Prescott are to produce their new play, Harmachis and Cleopatra, at the Fifth Avenue Theatre on Jan. 19, 1891. The title-roles are said to be equally strong. The play is dramatized from H. Rider Haggard's novel, "Cleopatra," but differs from the book in various particulars. The MacLean-Prescott engagement is also to include a Shakespearean repertoire.

FRANK BASE and Nina Bach have been engaged for the Broom-maker company.

W. J. BENEDICT has been engaged as advance agent of E. D. Stair's Barrel of Money company.

HARRY N. DOWLEY has been engaged for the tenor role in Fraser and Gill's new burlesque, Hendrik Hudson, or the Discovery of Columbus, which is to be produced by Fay Templeton on Aug. 18 at the Fourteenth Street Theatre.

CLARENCE F. MONTAINE has been engaged for next season as the correspondent in the Held by the Enemy company. The season opens Aug. 30.

NEWTON BEERS has secured A. H. Griffin and F. P. Wilson to act as managers next season. His tour is to extend to the Pacific slope.

GEORGE EDGAR'S season in The Banker begins at the Windsor Theatre on Aug. 11. Since the trial week in Connecticut the changes made by the author have been many and improving.

MAUD MILLER has left the Rhode Island Opera company and returned to the city.

ROBERT MCNAIR has been re-engaged for next season by Manager Pitou for the W. J. Scanlan company.

HORACE SEDGER, manager of the Prince of Wales and the Lyric theatres in London as well as several traveling opera companies in the English provinces, sailed for Liverpool by the *Servia* on Saturday. The object of Mr. Sedger's visit to New York was to secure a leading tenor for his new opera, shortly to be produced at the Lyric Theatre, and in this he was successful, having signed on Thursday a three years' contract with Chevalier Scovell, late leading tenor with the Boston Ideals. The opera which Mr. Sedger is to produce is the much-advertised one by Burnand and Andran and is a high-class opera comique, the libretto of which is said to be in Burnand's best style, while the music, it is claimed, will rank with the best compositions of the composer. It is said Mr. Sedger will not sell the American rights, thinking he can make more by sending his own company over here if the work fulfils the expectations entertained of it.

CORA TANNER has begun rehearsals of her new play, One Error, by E. E. Kidder, with which she will open the renovated Fifth Avenue Theatre on August 18.

BARRY AND FAY have been in town for several days, and now say they are only waiting to begin rehearsals for their next season with McKenna's Flirtation, which will open in Saratoga August 23.

ROSE COGHLAN'S last season under the management of Augustus Pitou, will begin in St. Paul Sept. 17, when a new play called Alicia will probably be produced.

A GOOD deal of time has been booked through the South for Fanny Gillette in A Fair Rebel.

GUS WILLIAMS will return to the stellar ranks next season in a new comedy entitled You and I. He expects to more than duplicate the success he made as Captain Mishler.

IT has been decided to open Herrmann's Gaiety Theatre on Sept. 1 with the Emma Juch opera company.

"SENATOR" CRANE has taken a party of friends on a yachting tour to Cohasset, stopping at various places *en route*. He will return to the city about August 1, in time to see the opening of The Balloon at the Star.

A. H. BONTA, the manager of the Faust Up to Date company, next season will have three advance agents. He means to boom the burlesque in the most approved fashion.

IT is claimed for the two scenes of Francis Wilson's Merry Monarch production at the Broadway next month, that they will be as fine as were ever shown in a comic opera production in this country. One is called the Corridor of the Elephants, the other the Chamber of Statues. Both are from the brush of Henry E. Hoyt and are said to be thoroughly original in design and execution.

MIKE TOBIN, business manager of Margaret Mather, says the proposed amendment to the Inter-state Commerce Law would make a difference in his company's traveling expenses next season of from $7,000 to $10,000.

TONY PASTOR is expected home from Europe next week with the best company of specialty people he has ever brought from abroad.

THE disreputable resort known as the Haymarket, at Sixth Avenue and Thirtieth Street, is a thing of the past. Entirely remodelled and enlarged, it will open in September as a museum and cheap theatre.

THE road season of The Sea King will be exceptionally long, extending as it will until late next June, during which time it will be seen in every large city from Boston to San Francisco.

W. H. CRANE says that in his recent talk about San Francisco he forgot to mention the fleas and other insects that worried him while there.

PROF. WORTH is confident that there will be enough space in his new museum, corner of Sixth Avenue and Thirtieth Street, to exhibit his entire collection of curiosities, which he has not been able to do in some years. There are to be a number of new curios added to the collection.

AMONG the passengers who sail to-day for Europe on the *City of Rome* are Wilson Barrett, Edwin H. Low, Mary Eastlake and Florence St. John. Wilson Barrett's company sailed on Tuesday on the *Wisconsin*. The *Gallia* takes the Gaiety company.

ROLAND REED left town suddenly on Monday. He was called to Philadelphia to the bedside of his father, who is in his eighty-second year, and is dangerously ill.

WHAT HAS BEEN DONE.

The delegation selected by the Managers' Association to visit Washington and present to the Committee on Commerce of the House of Representatives the various reasons why the Inter-state Commerce Act should be amended so as to permit the railroads to give party rates, went to the national capital on Monday of last week.

Milton Nobles was elected chairman—a good choice. Edwin F. Knowles and W. D. Mann (the latter having been added to the delegation because he had formerly been a railroad ticket-agent out West) were also in the party. Arrived at Washington the delegates surveyed the ground and, having been notified through THE MIRROR that the Committee on Commerce would be prepared to tackle the subject at the Tuesday meeting, presented themselves at the Capitol and were introduced to Messrs. Mason, Baker and the other members. The Committee had been well prepared for the reception of the delegation by the information regarding the subject of the Inter-state amendment placed in their hands by THE MIRROR, and as Chairman Nobles was fully prepared to give the arguments in its favor in the briefest and most forcible manner, the hearing was most satisfactory and ended in a short time.

From our Washington representative we have received the following excellent report of the matter, which gives its present status in clear terms:

"I called upon Mr. Baker, of New York, chairman of the Commerce Committee; Mr. Mason, of Illinois, chairman of the sub-committee, to which the matter has been assigned, and Messrs. Sweeney, of Iowa, and Anderson, of Kansas, members of the sub-committee.

"I learned that the sub-committee has agreed upon a substitute for the Hansbrough bill which, if enacted into a law, will permit carriers to sell tickets to parties of seven or more persons, having a common destination, at rates lower than charged separate individuals or parties of a less number traveling between the same points.

"There is to be nothing in the bill with reference to actors or theatrical companies, as it would be considered 'class legislation' to provide for the extension of privileges to members of a profession not extended to all the world.

"I am not able to give you a complete synopsis of the bill to be reported, because it has not yet been reduced to writing.

"I can say, however, that it will be general in character, and will require the companies to publish, in the same manner that other rates are published, the rate *per capita* at which parties of seven or more will be carried, and to afford transportation facilities to *all* parties of seven or more who may apply for the same at the published rates, and forbidding the sale of tickets to one party at a rate lower than is charged another.

"The arrangement of details respecting the sale of such tickets will be left to the railway and other transportation companies. They may issue one ticket for each group or party, or each individual may be supplied.

"As the contemplated law is to be merely permissive, of course the question as to whether reduced rate tickets will be sold at all will be a matter for determination by the transportation companies themselves, and between points where no competing lines exist it may be found difficult to secure reduced or party rates.

"Mr. Anderson is strongly opposed to the passage of the proposed amendment, and will submit a minority report whenever the bill is reported to the House. He says the bill will meet with opposition in the House, but, so far as I can ascertain, he is the only person on the Commerce Committee who is opposed to it.

"Mr. Anderson's opposition is based on the theory that the bill will virtually repeal the Inter-state Commerce Laws relating to passenger traffic and permit smart city fellows, who have facilities for forming parties, to travel for less money than persons residing in rural places who are not able to collect groups will be required to pay.

"Mr. Anderson is a great granger and farmers' friend, who sees a 'nigger in the wood-pile' in every proposition of a private or local character (outside of his own district, of course), that comes before Congress. He scents a 'corporation steal' in everything that contains any kind of proposition relating to railroads, unless it is a proposition palpably annoying or damaging to the railway company. An excellent man, no doubt, in his way, but as excitable in the presence of a corporation question as an angry bull before whom a red flag is waved.

"However much Mr. Anderson may like his friend, the farmer, he has little personal use for plain and homely life, his headquarters in this city being at the Metropolitan Club, the most fashionable and expensive resort in town.

"The delegation from the Managers' Association had a hearing before the sub-committee on Tuesday, but of course no one can say just what effect their arguments had upon the action of the committeemen.

"The result of the committee's deliberation appears to be as satisfactory as could have been expected, and will, if enacted into law, prove a boon to the dramatic profession no doubt.

"There is many a slip between a committee report and an executive signature, however, and my advice to the Managers' Association, and all others interested, is to keep the ball rolling. Congress will probably adjourn early in August, and there can be but three or four weeks more of the session. The bill must, if it becomes a law, thread its way through the tedious and erratic ways of legislation within that time, and will not be able to do so alone.

"Its friends must rally to its assistance and by leading, pulling and pushing, force it through. Even admitting that there is to be no serious opposition to the measure in either house, it is scarcely possible to get through both houses within the remaining time unless skillfully and energetically managed."

Our correspondent's advice should be heeded. It is based upon long experience and wide opportunity for observing the current of Congressional affairs. It is in harmony with the counsel THE MIRROR has repeatedly given to the managerial fraternity during the past eight weeks.

Now is the time for the Managers' Association, having reluctantly taken one good step, to come out of its burlesque shell of secrecy and send a request to every one of its members and every manager in the country to communicate with their Congressmen asking support for the bill when it comes before the House.

Senator Hiscox will take the matter in hand in the Senate and there is little chance of its meeting much opposition there. The fight—it fight there is to be—will occur in the House.

The great "influence" at Washington, mysteriously and confidently referred to some time ago by one of the officers of the Managers' Association, fines down to a second-rate business manager who has been seeking acquaintance with Congressmen in barrooms and hotel-corridors during the last few weeks. This powerful lever naturally failed to accomplish as much in a month between drinks as Chairman Nobles and his associates accomplished in half-an-hour before the Committee on Commerce.

It was this refreshing idea that an everyday "hustler," fresh from the Broadway curb, could lubricate the wheels of legislation with a series of "fizzes" and "sours" that created the funny fad of "secrecy" which has distinguished the proceedings of the Association officers!

Senator John H. Mitchell, of Oregon, to whom Walter S. Moss wrote asking him to assist the measure, has forwarded to that gentleman a reply in which he says:

"I have knowledge of the bill you refer to. I fear, however, that it will not become a law this session, although personally, if it comes up, I shall give it my support; first, because I have a kindly feeling toward yourself, and secondly, toward the members generally of your profession."

Mr. Moss has taken an active interest in this matter and his letters have already secured several supporters for the bill in Congress. His example should be emulated. It shows what valuable aid one manager can give to this measure.

Albany Times.

THE NEW YORK DRAMATIC MIRROR is striving to awaken interest in the bill recently introduced in Congress by Representative H. C. Hansbrough, of North Dakota, amending the Inter-state Commerce Act by giving railroads the power to make special rates for the theatrical profession. The railroads themselves are awakening to the fact that if the present law is enforced it will result in hurting their business rather than increasing its profits. Mr. J. R. Wood, general passenger agent of the Pennsylvania Railroad, writes to Editor Fiske, of THE MIRROR, that in the opinion of the officials of that corporation a railroad may make reductions under the present law, but they see no reason why it should not be clearly stated. Mr. George H. Daniels, the well-known passenger agent of the Central-Hudson, writes expressing the hope that such an amendment will be adopted. He can see no unjust discrimination. Mr. L. P. Farmer, general passenger agent of the New York, Lake Erie and Western, expresses his approval of the reduced rate transportation known as "party ticket," in use prior to the passage of the Inter-state Commerce Act, and believes it would benefit both the public and the railway companies.

If it be true that the railroads do not object to the amendment, we do not see why it should not pass, provided Congress can let politics alone long enough to give the subject attention. The Inter-state Commerce Law was passed at the demand of farmers and others who were interested in preventing discrimination in the matter of freights, but there was no intention of working hardship to the theatrical profession, and the only reason why it is allowed to do so, must be to help bring about a general feeling of dissatisfaction, with the bill and lead to its total repeal. It is best then, all around, that this modification should be made, and we hope the effort to pass the bill introduced by Mr. Hansbrough will be successful.

It is too much to expect that our government will do as many of the European governments are doing, *i. e.*, subsidize the theatres; but the least it can do for dramatic art is to remove such restrictions as are contained in the Inter-state Commerce law. That will hurt nobody, not even the railroads.

The World.

The proposal to exempt traveling theatrical companies from the operation of the Interstate Commerce Law, to which the House Commerce Committee has given its approval, is thoroughly sensible and in the public interest. These companies minister in an important way to the enjoyment of the people, and in that manner a public benefit well worthy of consideration. Their very existence depends upon their ability to secure transportation at reduced rates, and their transportation bears no competitive relation to ordinary commercial traffic, so that their exemption from the restrictions of the law will in no way place one competitor at advantage or disadvantage as regards another. The law as it stands operates greatly to their disadvantage, with no corresponding advantage to anybody else. The proposed exemption is altogether right and wise.

THE OUTLAW.

"I have never seen The Outlaw," said James Owen O'Conor to a MIRROR representative "and when I bought the play from Salvini I felt certain that the public at large would be anxious to see my conception of the part."

"You know, I am an Irish American," continued Mr. O'Conor, "and I wish to show the public an original creation of the part in English. I feel certain of success in every way. My managers, Sisson and Wolfe, will allow no nonsense during the coming season and should any ill-natured persons make the attempt it will be promptly nipped in the bud. They mean business, and I see no reason, under proper management, why everything should not go on in an ordinary way.

"I shall play mostly week stands, and since my last advertisement appeared in THE MIRROR my time has been booked very fast."

NOW IS THE TIME!

There is no better medium to keep one's name before managers and the theatrical world in general than a professional card in THE MIRROR. Any number of engagements have been brought about in this manner.

Moreover, engagements of this kind are made direct with the managers, and professionals thus avoid the pecuniary drawback of having to pay the dramatic agents an extortionate percentage of their earnings.

The great popularity of THE MIRROR'S professional card columns is amply proved by the remarkable growth of this department from week to week. Last week THE MIRROR printed 175 professional cards, and the cry is still they come.

Those who have not yet made use of this simple method of advertising themselves, should not forget that it is at this time of the year that they will derive exceptional advantage from a professional card, as the managers are now making their engagements for next season. Let all, therefore, carefully consider the following questions and arguments before they allow themselves to miss an exceptionally favorable offer:

Are you "at liberty?" Are you filling an engagement? Have you signed for next season?

In any case it will pay you to place your card in THE DRAMATIC MIRROR, *because*—

1. Experience has proved that it is the best means for securing offers.

2. If a professional is playing it acquaints managers, the public and the press (THE MIRROR regularly reaches every dramatic critic in the country) with the fact. One of the surest ways of keeping engaged is to let people know that you are engaged.

3. A professional card can be changed as often as the advertiser desires, without extra charge, and newspaper notices can be inserted with the surety that they will be read by hundreds of managers.

4. A professional card costs but a small sum in comparison with the fees charged by the agents.

5. Hundreds of successful actors and actresses have tested and established the practical value of this form of advertising during the last ten years.

6. Advertisements in THE DRAMATIC MIRROR are guaranteed a larger and better circulation than they could obtain in any other theatrical journal in the world.

TWO-LINE DISPLAY CARDS.

In response to many solicitations, THE MIRROR recently adopted the plan of publishing two-line professional cards, in which the advertiser's name appears prominently in display type, and for which a special rate has been fixed.

Cards of more than two lines are not inserted under this arrangement. All are uniform in size. They are not taken for a period of less than three months (13 weeks). The name occupies one line, and eight or nine words are allowed for the second line, which may be changed at any time without extra charge. The following example shows the style in which the two-line display cards are set:

Charles Surface
Leads. At liberty for next season. Address DRAMATIC MIRROR.

Below are the special rates for the two-line cards:

THREE MONTHS (13 insertions)	$3.00
SIX MONTHS (26 insertions)	5.00
ONE YEAR (52 insertions)	9.00

An Englishwoman with a kind heart recently left a bequest of £15,000 to a French Dramatic Artists' Society, the yearly income of which is to be expended for *real* champagne to be used in stage banquets instead of the soda water and cold tea common to those festivals. The audiences will doubtless be treated to much spirited acting after the repast is concluded.

GLEANINGS.

THE SHATCHEN opened its season at the Bush Street Theatre, San Francisco, on Monday night.

THE historical pageant, Claudius Nero, will be presented at Niblo's Garden on Oct. 13.

J. CONNOR ROACH is the author of a new play entitled Kate, which Annie Pixley will probably produce next season.

STUART ROBSON will produce his play, A Natural, when The Henrietta exhausts its drawing power.

THE complete roster of Shook and Collier's The Blue and the Gray company is as follows: Lisle Leigh, Lottie Williams, Ada Morton, Nellie Maskell, E. L. Snader, Milt. G. Barlow, John P. Carroll, George Morton, Ed. Clifford and W. J. Thompson. Matt. W. Cunning, treasurer; Ed. Giroux, advance agent.

THE season of Bolossy Kiralfy's spectacle, The Water Queen, will open on Sept. 1 under the management of William F. Connor.

A RECEPTION was given by Ricca Ray and Louise Allen, of the Madison Square Garden company, to a number of professional friends last Sunday evening at their residence, 128 De Kalb Avenue, Brooklyn.

H. S. TAYLOR has been appointed agent in this country for the plays of John Douglass, of London. The list includes A Bitter Wrong and Glad Tidings, both of which have been produced abroad within the last two years. Mr. Taylor announces his intention of re-opening a booking agency on May 1, 1891.

THE Lew Dockstader Minstrel company was incorporated at Trenton, N. J., last Monday, with a capital stock of $50,000. Joseph B. Miller is the principal stockholder, and single shares are held by Lew Dockstader, Lucine Dockstaker and William H. H. Egbert.

FAVETTE, a comic opera in three acts by André Messayer, was produced at the Boston Museum last Monday evening. The libretto was translated from the French by B. E. Woolf and R. M. Field, and the orchestration was made by George Purdy.

WILSON BARRETT arrived in town last Monday from San Francisco, and is to sail for Europe to-day (Wednesday) on the *City of New York*.

AN entertainment was given at the Harlem Theatre yesterday (Tuesday) afternoon, for the benefit of the *Evening World's* Sick Baby Fund.

JOSEPH W. SHANNON is resting at his home in Morrisania, and has been completely restored to health. He has been obliged to refuse various tempting offers from prominent managers, owing to his contract to act with James O'Neill next season.

INTERESTING COMMUNICATIONS.

VETERANS STILL ON DECK.

BROOKLYN, N. Y., July 14, 1890.

To the Editor of the Dramatic Mirror:

SIR,—In a recent issue of your journal I noticed a remark anent to "gone-ness" of the old-time agent. In reply, I would say that the "old-time agent" has not altogether disappeared, but that he is simply in a kind of Rip Van Winkle slumber, the cause of which is mainly due to the inadequate amount of "filthy lucre" which his services command nowadays from the modern speculative and certainly not "old-time" manager.

The Agent (with a big A) is one of the most important and essential adjuncts of a complete and well-regulated company. With a capable agent, one-half of the battle is won; but with the modern agent (with a very small a), in his extravagances of costume, gloves and canes, the company has to rely on its own merits, on the reputation of its individual members, or on the "working up" powers of the local manager.

The old-time agent, so popular and welcome with the press, the local managers and the railroad officials, had no time for carrying elaborate gold-headed canes, or paralyzing his hands by a tight pair of kid gloves. All his time and energy concentrated on the object in view to capture that first-night house. To work all night long was of frequent occurrence. It became almost second nature.

How many nights during a season does the modern agent devote to his company? Or, for that matter, how many hours a day? What with the time spent on the adornment of his person, and his standing around on street corners ogling passing females, he has all the work he cares for.

During a walk along Broadway the other day might have been noticed the following "old timers:" capable Robert Stevens, sober Samuel Fletcher, energetic Charles Atwood, genial Charles Melville, kind-hearted "Milt" Gotthold, jovial Archie Mackenzie, besides Charles Hicks, Lew Townsend, Charles Wing, D. L. Keys and others whose names escape me, and all of whom can date back to a quarter of a century of hard, enthusiastic labor in a good cause. Yours truly,

A. BEGINNER IN 1866.

Many professionals will pleasantly remember the old Creighton House, at Boston, Mass., where, after the theatres were out, would gather in the parlors and spread an enjoyable evening. Frank S. Brockway and wife have taken the Hotel Creighton, on Broadway, corner Thirty-first Street, where they expect to see all professionals who desire home comforts.

FOREIGN FOOTLIGHT FLASHES.

It is current gossip in London theatrica circles that Mr. and Mrs. Kendal, at the termination of their next American tour, will take up their quarters in a new theatre to be built especially for them.

* * *

Henry Irving has purchased the English rights of Henri de Bornier's play, Mahomet, and contemplates producing it some time at the Lyceum.

* * *

A version of Rhoda Broughton's "Nancy," by Robert Buchanan, was produced at the London Lyric Theatre last Saturday and fell flat.

* * *

The above theatre, by the way, has just been registered as belonging to a limited company, the more important stockholders being Horace Sedger, Sir Arthur Otway, Colonel Sir W. S. A. Lockhart, F. B. T. Money Coutts, Luther Munday, Lord Londesbrough, and Rear-Admiral the Honorable A. D. S. Denison. Horace Sedger will act as managing director, and serious operations will commence in September with La Cigale.

* * *

Last Saturday Ralph Lumley, the author of Aunt Jack, led to the hymeneal altar Miss Florence Wood, the only daughter of Mrs. John Wood. Mr. Lumley is the son of the editor of the London *Court Journal*.

* * *

Mlle. Persoons and M. Prudhon, both artistes of the Comédie-Française, have received the gift of a statuette of Joan of Arc, together with an elaborate inkstand, from the students of the University of Nancy, as a souvenir of their visit to that city.

* * *

Galignani says that when Jean Richepin read his play La Glaive at the Comédie-Française, a gentleman who looked over his manuscript was surprised to see "your legs" written at the beginning of each act in large letters. M. Richepin, who is in the habit when reading of crossing his legs, had made this note to remind himself to change his position in time to avoid an attack of cramp.

* * *

The St. James Theatre was re-opened last week in London under the care of its new manager, Arthur Bourchier. The event was as brilliant from a social point of view as from the theatrical. All London was there: the Duke of Fife, Prince Frederick of Teck, the Duchess of Beaufort, Lord and Lady Londesbrough, Lord and Lady Churchill, Lady Radnor, Countess Kilmorcy, Lord Craven, Mr. Coningsby Disraeli, Mr. and Mrs. George Lewis, etc., etc. The play presented, Justin H. McCarthy's Your Wife, was a *succès d'estime*.

* * *

W. S. Gilbert is reported to be very ill. His quarrel with Sir Arthur has preyed on his mind for some weeks past, and last week he was rash enough to go and hear Mrs. Winslow on Ibsen. The result was disastrous. W. S. G. went home a very sick man and immediately took to his bed.

* * *

Mrs. Langtry, on the other hand, improves in health daily. She trusts to be able to reappear at the St. James' in October, as was arranged.

* * *

The Australian papers seem to think that J. M. Toole has reason to be disappointed with the result of his visit to that country. The Melbourne *Longuette* says that the contractors are not likely to reap the golden harvest they might have built upon. The poor business is supposed to be the result of the management foolishly raising the prices.

* * *

Quite recently in Melbourne, says the *Bulletin*, a well-known variety performer was thrown a parcel of sausages on the stage by an admirer. "Don't do it again," pleaded the actor. "If the manager sees you feeding me, he'll reduce my salary."

* * *

Guy de Maupassant is writing a play in verse for the Comédie Française.

* * *

A new three-act comedy by Albert Millaud and Paul Ferrier entitled Rue Monthabor will be seen before long at the Paris Variétés.

* * *

M. Mevisto and Madame France, two of Antoine's most promising "amateur" actors, have been engaged at the Paris Menus-Plaisirs.

* * *

Gus Harris, the genial lessee and manager of the Drury Lane Theatre, is now a Sheriff of the city of London. Second Dick Whittington, the Mansion House lies before you.

* * *

The misfortunes of the great have invariably their humorous side. It appears that when Sarah Bernhardt was suffering most from her inflamed knee and the alternative of amputation loomed in the distance a message was received from P. T. Barnum offering the *tragedienne* a large sum for the amputated leg. The enterprising showman added magnanimously that he would see that the precious limb was carefully embalmed, and treated throughout the tour he proposed making with it with all the respect due the illustrious artiste of which it had been a part. The offer was declined with thanks, much to Mr. Barnum's surprise, and report has it that Madame Bernhardt has felt very ill ever since.

* * *

An amusing and at the same time novel play, or rather pantomime, in one act, was produced in Paris last week by the Cercle Funambulesque, a fashionable dramatic society. Dramatis Personæ: Pierrot and Columbine. Time: Evening. Place: Columbine's attic room.

* * *

Pierrot begins reading religious books, and immediately becomes very pious. He decks himself in a monk's gown and cowl, eats and drinks nothing but dry bread and water, and turns his back on Columbine. But the tender glances of the latter coupled with a good dinner prove too much for Pierrot's religious fervor. He reverts to more worldly sentiments and throws his gown out of the window.

* * *

The musical accompaniment for the pantomime was composed expressly by Fragerolles, and it is said to have been admirably played by M. Beer and Mlle. Ludwig of the Théâtre-Français.

MATTERS OF FACT.

Bessie Fairbairn, now playing a successful engagement at the Soldiers' Home, Dayton, is at liberty for next season.

A complete outfit for Ben Hur tableaux is offered for sale at a bargain by L. W. Seavey, the scenic artist.

Brooks, Dietrich & Co. are now booking time for The U. S. Mail, which they claim is the brightest and raciest farce comedy of them all. New topical songs will be introduced during the ensuing season, and a corps of skirt dancers have been engaged. The list of comedians includes a lot of clever people, and judging from those already engaged nothing will be left undone to make the piece a great success. There will be new pantomimic effects, sparkling choruses and music, in fact every feature will be new. A. J. Shedden is the manager, and the stage will be under the direction of W. A. Daly.

A small army of workmen is busy at work on Dr. Haycock's new house in Duluth. The foundation is being laid and the building will surely be completed by the first of December if not sooner. It will be one of the finest theatres in the Northwest. The dressing-rooms will be palatial and the foyers and gallery promenades so roomy that the whole of a large audience can "stretch" if it feels so disposed. Already some of the best attractions have been booked for the ensuing season.

W. C. Holden is at liberty for leading business.

Edwin Tanner has been engaged by Frederick Warde for the ensuing season.

Lettie Allen is at liberty.

Frank R. Mills will go with Held by the Enemy next season.

Second-hand theatrical trunks are offered for sale at 134 Wabash Avenue, Chicago.

The Folmar Opera House, Troy, Ala., which was recently burned is now being rebuilt, and will be ready to open by August 25. Manager Folmar will carry out all contracts for the season 1890-91. Fifteen hundred opera chairs are wanted for this house.

The new People's Theatre, Evansville, Ind., will be ready to open by Sept. 1, 1890. For time and terms address Groves and Albecker, Evansville, Ind.

The wonderful little instrument known as the Kodak, that in a flash makes a perfect photograph, indoors or out, has become not only the delight of the leisure class, but its practical benefits are so patent that it is being extensively used in every business and profession. With every one there are constantly arising instances where the possession of a Kodak is worth more than its cost. It is compact in form and easily carried. No previous knowledge is required—and is ready for its work at the "press of the button." It comes all loaded, and can take one hundred pictures without reloading. You can wait till you have taken all the pictures, or can have those taken printed at once. Your home and its surroundings you obtain in a flash for preservation, or presentation to distant friends. It is the delight of the boys and girls, and the baby is taken in all its moods, in every posture, and in all manner of costumes. The wide-awake advance agent and business manager should have his Kodak, and many a scene could be taken that would aid him in his profession. The Eastman Company, of Rochester, N. Y., the owners of the Kodak patents, make them in various sizes and styles to suit everybody's requirements, and undertake to print and mount the pictures when the spools of film are returned to them by mail for this purpose. Many prefer, however, to have the printing done by their local photographer, or do it themselves. In either case the result is satisfactory.

Rachel Booth is disengaged.

Webster C. Fulton, co-author of The Sea King, has his headquarters at 246 West Twenty-fifth Street.

Oliver North informs us that he has already received several tempting offers for his new melodrama entitled Green Lights, but up to the present time has not definitely closed with any one.

Jacob Litt's Grand Opera House, St. Paul, will positively be completed and ready for the opening by Sept. 1, 1890. A suitable attraction for this important opening week can have a certainty or percentage.

Joe Armand, leading tenor, is at liberty.

Eugene Jepson will go with the Clara Morris company next season.

Maude Bennett will be supported by Clarence Bennett and a good company during the coming season. A few good repertoire people are wanted for the Bennett Comedy company.

Helen Dauvray will star next season in a new four-act comedy entitled The Whirlwind. She will be under the management of Charles E. Power to whom all letters regarding open time should be addressed. A first-class company will be engaged to support Miss Dauvray.

Georgie Parker, who plays Ida Moneymaker in the U. S. Mail this season, will be remembered as the charming soubrette that made such a hit at Koster and Bial's three years ago. Her song of "Jennie Johnson" caught the public, and her high kicking rivalled the Majiltons. Frank David is now making a distinct hit at the Academy of Music in Baltimore. He goes with the U. S. Mail this season, taking the part of Hi Hand, a tramp printer. His type-setting scene in the first act is regarded as one of the most delicious pieces of burlesque ever invented. Maggie Fielding has gone to her home in Chicago. She comes East again in a few weeks to assume the part of A Home Ruler in the U. S. Mail. Master Harry Lynn, who made such a decided hit at the Fourteenth Street Theatre a few weeks ago, will go out this season with the U. S. Mail. He and his mother, Belle Lynn, are summering at one of the delightful resorts on the Sound. Ed. J. Connelly is regarded by many as the coming comedian. He has not as yet had the opportunity that his powers deserve. When he does he will undoubtedly come up to the expectations of his friends. He is also with the U. S. Mail this season.

Avery Strakosch, prima donna soprano, is at liberty for grand or comic opera.

A soubrette who does a good song and dance is wanted; also woman for Irish character parts by Madame Neuville.

Fletcher Williams is open for an engagement for juveniles and light comedy roles. Although only twenty-four years of age, Mr. Williams has had wide experience, having played over one hundred different parts with some of the best companies on the road.

Sheridan Corbyn is now booking time for Kate Purssell's Queen of the Plains company, and can be addressed care of the Actors' Fund.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Adell, Helene
Abbott, Emma
Andrews, Chas. L.
Aveling, Henry
Arthur, Joseph
Allen, Susie
Anderson, Hattie
Amber, Mabel
Arnold, Lois
Boardman, Chas.
Bland, L. R.
Beacon Lights, Mgr.
Beers, Newton
Booth, Rita
Bowers, Chas.
Bernstein, Jeff D.
Bangs, F. C.
Brown, F. A.
Boyle, Anna
Barry, Wm.
Barnes, E.
Brien, J. F.
Brady, Jas. Jay
Buchanan, Mrs. A. F.
Bertram, Chas.
Bingham, Marie
Block, S. S.
Burbidge, C. J.
Bucklin, Belle
Barney, A. H.
Bryton, Fred
Crane, Seth M.
Cluzette, Jules
Corbyn, Sheridan
Carden, Hattie Schell
Cross, E. J.
Crave, W. H.
Crabtree, Lotta
Clarges, Verner
Carleton, W. T.
Castleton, Kate
Clifton, George
Cameron, Josephine
Cushman, Mrs. G. A.
Costa, Chas.
Coghlan, C. P.
Cumming, M. W.
Clark, Harry Corson
Coulter, Fraser
Curtisse, Blanche
Coyer, F. C.
Conrell, Robert
Conway, Geo. W.
Charters, Chas.
Cooper, Minnie
Ivison, J. Edson
Dunn, Arthur
Drew, Frank
Dalton, Harry
Darrow, A.
Dan'l Boone Co Mgr
Dunne, John W.
Davenport, Fanny
Duff, J. C.
Dewey, Jack
De Vere, George
Donelly and Girard
Dunbar, Florence
Edwards, Blanche
Edwards, Ed.
Ellis, Sydney R.
Eastlake, Chas G.
"Evangeline" Co. (Mgr.)
Evans and Hoey
Evans, Azack
Forster, Herbert
Frank, Jas.
Frank, Mrs. Emma
Foster, Florence F.
Fetter, Selena
Fish, Robert A.
Ferguson, Mattie
Forman & Morton
Forsythe, Kate
Francoeur, J. M.
Gilder, Chas.
Goatcher, Phil
Gilroy, Mamie
Grau, Matt
Granger, Maude
Gorman, Dick
Griffith, John
Gilbert and Dickens
Granville, May
Haworth, Jos.
Hall, Maud Edna
Howard, Bronson
Herbert, Frances
Hine, Harry
Harriott, Mr.
Holmes, C. Dunham
Hempstead, Fred.
Husted, H. E.
Holmes, Chas. N
Harvey, Eugene
Hardy, Harry
Jane, George W.
Jackson, Thos. E.
Johnson, Fanny
Johnson, G. A. D.
Kendall, Ezra
Kendall, H. A.
Keene, Thomas W
Kyle, George W.
Kent, Charles
Kent, S. Miller
Kemble, Frankie
Lacroix, Arda
Litta, Louise
Lustin, Carrie
Lenrock, Geo
La Pelle, Marie
Lewis, Lillian
La Duc, E. H.
Leigh, Miss Lizzie
Laurent, Mrs. Henry
Leach, Gussie
Lynch, Sam W.
Lowenthall, Max
Lask, Geo. E.
Levy, Jack
Leland, Matt
Mordaer, Clara F.
Mills, Madeline
McClain, R. D.
McCaull, John A.
Mann, W. D
Marcellus, Kittie
Mordaunt, Frank
McDonald, Frank
Moran, Woodson
Mayo, Frank
McDowell, Mrs. Fanny (plays)
Muller, Arthur J.
McCormack, London
Mather, Margaret
Means, Pearl
Murphy, John T.
Mann, Harry W.
Morris, Ramsay
Mackaye, Steele
Monahan, Frank A.
Mortimer, Chas.
Miller, George
Mercer, Arthur
Owen, Wm. R.
Odegard, Thora
Olivier, Jessie
Pritchard, Spencer
Primrose and West
Pascoe, Lillie
Pope, J. S.
Perry, Dolly V.
Power, Tyrone
Prescott, Marie
Pendleton, I. Fred.
Perlet, Herman
Pierce, May
Parrish, Edwin
Quinn, J. P.
Rice, Fanny
Reed, Roland
Rosenthal, J. J.
Roberts, Frank
Redding, Francesca
Rogers, Katherine
Riley, J. P.
Rising, W. S.
Rosenbaum, E.
Robinson, G. F.
Rivera, Julia
Rice, Chas. F.
Stephens, W.
Sinclaire, Edith
Stinson, Fred.
St. Aubyn, Carlos
Seligman, Minnie
Salvini, Alexander
Stone, Louise
St. Quinten, Lizzie
Sturgess, John
Sinclair, J. H.
Stewart, J. C.
Sanford, Walter S.
Schneider, Palma
Sheppard, T. S.
Stone, E. G.
Scanlan, W. J.
Trent, May
Tetley, Hamilton
Tillotson, W. W.
True Irish Hearts (Mg'r)
Timberman, Mary
Terry, J. E.
Verner, C. B.
Villars, Jessie
Vroom, Edward
Van Vechten, Ed H.
Wilson, Francis
Williams, Harry
Williams, Gus
Williams, Lottie
Wood, Annie
Wyngate, Chas.
Wedderson, J. L.
Westford, R. Owen
Wilson, Mrs. Kate

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ASBURY PARK, N. J.—New Grand Opera House, July and August.

BALTIMORE, MD.—Holliday Street Theatre, Nov. 17, Dec. 8, 15.

BOWLING GREEN, KY.—Potter Opera House, September 3, 4, 5, 6.

BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

CHICAGO, ILL.—Clark Street Theatre—July and August.

CHICAGO, ILL.—Academy of Music—weeks July 14, 21, 28.

EVANSVILLE, IND.—The Grand, opening attraction Aug. 25, Sept. 1.

EVANSVILLE, IND.—New People's Theatre—Opening attraction Sept. 1 to 3.

MILWAUKEE, WIS.—Standard Theatre—Weeks Sept. 29, Oct. 6, 20, 27, Nov. 30.

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IN OTHER CITIES.

CINCINNATI.

The Gondoliers, as presented by the Spencer Opera co. during the week ending 12, scored the hit of the season at the Highland, and the manner of its presentation suffered in no wise by contrast with the Stetson Opera co.'s production of the opera last season at the Grand.

Marietta Nash, who made her début in comic opera 6, appeared to excellent advantage as Tessa, while George Lauri as the Grand Inquisitor, surprised even his staunchest admirers. Jennie Reiffarth as the Duchess, Laura Millard as Giannetta, Alice Verona as Casilda and Douglas Flint as the Duke were satisfactory in their respective roles.

Edward Van Vechten, of the Spencer Opera co., was called away 4 suddenly by the death of a sister residing at Albany, N. Y., and during his absence his role in The Gondoliers was satisfactorily taken by Mr. McSweeny.

Anna C. Epstein, who is a big card at the Zoo Summer night concerts, will join the Carleton Opera co. next season.

Jacob Rosenthal is in town expatiating on the many excellences of The Hustler.

Cleveland's Minstrels will begin an engagement at the Grand about Sept. 1.

Manager James E. Fennessy, who has been in Milwaukee attending the Knights of Pythias annual conclave, returned 12.

Manager R. B. Kyle of Gadsden, Ala., was in the city 7, and also Manager Schnaider, of St. Louis. The latter's visit was with a view of securing the Spencer Opera co. for a six weeks' season at Schnaider's Garden, in St. Louis.

The sudden departure of A. W. P. MacCollin for the East left several members of his stranded co. here in bad shape, and the matter found its way into several of the local journals.

Coney Island and the Zoo are prospering during these torrid days.

CLEVELAND.

Heartbound, by Harold Bushea and James Kelly, of this city, received its first production at the Lyceum 7-9. The story is of the Enoch Arden type, and the scene is laid in England. The Hon. Herbert Eldon (husband number one) returns from the wilds of Africa, to find his wife, who supposed him dead, married to his (formerly) dearest friend. In the final act, the doubly encumbered wife, made insane by the shooting of husband number one by husband number two, fatally stabs the latter.

The following is the cast:

Sydney Armstrong	Isabelle Vernon
Mason Mitchell	Hon. Herbert Eldon
Rodney Vernon	George Fawcett
Philip Crossley	C. W. King
Percy Primrose	Harold Bushea
Sir Humphrey Yates	James Kelly
Flint	John Woodard
Holmes	John Rourke
Baggett	W. Van Pelt
Enid Gower	Agnes Acres
Lady Yates	Fanny Marsh
May Vernon	Angela Ogden

Miss Armstrong made the most of the opportunities offered her as the heroine, doing some very forcible acting and creating a most pleasant impression. Mason Mitchell was fairly effective, but not sufficiently so to warrant featuring his name on the play-bill in characters three times as large as those of the other men of the cast. The honors among the men were really carried off by George Fawcett as the second husband, and John Woodard as the faithful servant. C. W. King and Misses Acres, Marsh and Ogden were all satisfactory, while the rest of the parts were enacted by Cleveland amateurs who did very capable work.

William R. Hatch, who played leads with Agnes Herndon during the early part of last season, and who has just closed a seven weeks' trial season with his play, A Mexican Romance, is at his home in this city. The play is said to be a success, and Mr. Hatch will put it on the road next season with a New York co., assuming one of the leading roles himself.

The most important business transacted by the Grand Lodge, B. P. O. E., at its reunion here last week, was the expulsion of New York Lodge, No. 1, and the dismissal of Arthur C. Moreland forever from the Order.

A day was spent in the discussion which resulted in the expulsion, and it at times waxed warm. As one of the delegates remarked, "Everybody talked, and a few lawyers besides." The supporters of the Cleveland Grand Lodge meeting had their assertions as to its legality built on top of about 160 pages of profound and formidable legal opinions, while the New York delegates were prepared with nothing but their verbal assertions. This, no doubt, had great effect upon the result, for each delegate seemed anxious that no step that might be considered illegal should be taken, many apparently and ordinarily unnecessary forms being used, that there might be no objection raised on this score.

At the election of officers the result was, as had been anticipated, Dr. Simon Quinlan of Chicago being chosen Exalted Grand Ruler and Allen O. Myers securing the plum of the Grand Secretaryship.

The parade of Tuesday was a very pleasant feature of the reunion, there being a large turn-out despite the severe heat.

It is certain that the Elks must return to their homes, impressed with Cleveland's entertaining ability, as everything that a hospitable city could do was done for them. As for Cleveland, she will be glad to welcome them again, and that soon.

Joseph Haworth and Mark Lynch, whose season with Paul Kauvar has just closed, topped Monday, on their way from San Francisco to New York, at their homes here. Mr. Lynch was leading man with Lawrence Barrett last season until the tour was abandoned, and later joined Mr. Haworth for a fifteen weeks' season.

Edwin P. Hilton, of Minneapolis, formerly manager of the Star Theatre here, has been in attendance upon the Grand Lodge meeting of the Elks this week.

W. M. Teed, of the former firm of Mason and Teed, vocalists and dancers, is at his home here. The partnership has been dissolved and will be succeeded by the firm of Raynor and Teed.

Mr. L. G. Hanna, formerly manager of the Opera House, was here last week in advance of Liberati's Military Band.

BOSTON.

The Museum bravely struggles on, the only one of the legitimate houses that runs through the Summer months. The mild and innocuous Fauntleroy held the boards for two weeks to only fair houses, and on Saturday night it was withdrawn to give place to Fauvette, the new operetta which is now the current attraction.

The Fall of Babylon at Oakland Garden has become a craze. Over 75,000 people visited it during the opening week, and last week the attendance was fully up to that figure. The N. Y. and N. E. Railroad has been obliged to put on a special train every night to accommodate passengers for that station alone, while West End electric cars have more than they can do to care for the immense crowds of visitors to the Garden over their lines.

Agnes Huntington is announced to open the season at the Tremont Sept. 20 in Paul Jones.

The Clipper, a new play by H. A. Schwartz, will be brought out at the Boston Theatre Sept. 1.

Lizzie Evans will open at the Globe August 18 in The Buckeye and Fogg's Ferry.

The grand spectacular drama, Human Nature, which Manager Eugene Tompkins is getting ready to produce at the Boston in September, has been rechristened The Soudan, to its undoubted advantage. The old title signified nothing; the new one is significant of the scene and character of the piece. The cast is to be a strong one, and will contain several old Boston favorites.

James A. Herne's new play, Margaret Fleming, was brought out at Lynn last week for a stage test, and proved an immediate and immense success. It is constructed on simple lines, and unlike most plays, has a distinct and immediate purpose. It is a story of New England home life. The dialogue is strong, and some of the situations are full of pathos. Mrs. Herne made a remarkably fine Margaret Fleming and was adequately supported by her husband. It will be brought out in this city early in the season, and later in New York.

SAN FRANCISCO.

JULY 8.

The Old Homestead at the California Theatre was the chief attraction to theatregoers last week, which was the third of the piece, with no apparent falling off in attendance. The closing nights are approaching, however, and July 14 will bring back The City Directory, with Charles Reed and all the clever people who surround him.

The A. M. Palmer co. opened in Captain Swift at the Baldwin Theatre last night to standing room. Maurice Barrymore as the handsome, manly reprobate, Nanine Craddock, a California girl, as Stella, and Maud Harrison as Mabel evoked the frequent and enthusiastic applause of the large audience. Dear old Stoddart—that sterling actor who always does everything just right—what a royal reception he had, and when his turn comes in Saints and Sinners what large houses the Baldwin will have. Next week Jim the Penman will bring out Frederick Robinson and place him just were people expect to find him—at the front. It is not said who plays Mrs. Ralston—likely Miss Dyas, who will have somewhat of a thankless task, as Miss Brookyn has almost taught our people to believe that no one but herself is, was, or can be Mrs. Ralston. The third week Aunt Jack and A Man of the World will each be new here, consequently we will all go to see them. The last week, Saints and Sinners and Stoddart, and then adieu to this strong co. of sterling players.

Nellie McHenry, of whom we formerly spoke and wrote as that charming soubrette, must now be addressed more respectfully. We call her commedienne, Lady Peggy almost entitling her to the term, and My Best Friend fully justifying it. She is now a real player—a genuine actress—and one would think so to see the number of people who flock to the Alcazar to see her. John Webster is there also, but John will never change. He will always be the same handsome fellow on the stage that he is off, and never any one else than jolly John Webster. This engagement closes the Alcazar for needed improvements.

There is a brand new opera on at the Tivoli. Its name is Indigo and Strauss wrote it. I wasn't there, but am told that the music is so pretty and the encores were so numerous that the curtain did not fall until midnight. The concerted music, the Indigo march, the Thousand and One Nights waltzes and the Turkish movements are very pretty. Louise Manfred was warmly welcomed back as prima donna, receiving flowers and applause galore.

A Pair of Jacks are in their final nights at the Bush, and the interim of two weeks before the Grismer and Davies opening will be filled by M. B. Curtis and The Shatchen.

The new theatre on Larkin and Market will not be completed, as lessee L. R. Stockwell says, until February, 1892.

W. O. Wheeler expects to have a lot of very clever people for A Pair of Jacks company for next season, and it is said that Talula Evans will be one of them.

William H. Fitzgerald has been given the business management of the Tivoli Opera House, *vice* John F. Burrell, who has gone East. Fred Urban succeeds Fitzgerald to the stage management.

Ed Swift and his pretty wife have gone to New York for an extended vacation. George E. Lask will be the Bush Street treasurer during Mr. Swift's absence.

Henry Dixey will come to the Baldwin in August, and present both Adonis and The Seven Ages.

In January, 1892, the Alcazar stock company will tour the interior, under the management of Mark Thall, while combinations occupy the theatre here.

W. J. Scanlan comes to the California theatre this Summer.

San Francisco is likely to extend as cordial a welcome to Alice Dunning Lingard as that of any other city when she comes to America.

The manager of Blatchford Kavanangh, the boy singer, says he lost $2,000.

Manager Walter celebrated the third anniversary of the opening of the Orpheum last Monday.

Pretty Mrs. Harry Mann and her little daughter "Tatty" are great social attractions at Del-Monte, Monterey, this Summer.

The Alcazar will open Aug. 29 with Wife for Wife for the attraction.

ST. LOUIS.

Amorita was continued at Uhrig's Cave until 9. This was by special request, owing to the excellent manner in which the tuneful opera was given, the popularity of the opera itself, and the large attendance at each performance. All the members of the co. were thoroughly at home in their work, and the last two performances were unusually well rendered. Erminie, another favorite opera here, will be given 10, with the new prima donna, Miss Nina Bertini, in the title role and the rest of the excellent co. well cast.

Schnaider's Garden will have an opera co. this season after all. Joseph Schnaider has at last secured the Spencer Opera co., who have just closed a successful four weeks' engagement at the Highland House, Cincinnati. They will open 14 in The Gondoliers. The co. includes George Lauri, Jennie Reiffarth, both well known in light opera here, Douglas Flint, E. Temple, Geo. Traverner, Charles J. Campbell, Frank Hadley, Fatmah Diard, Laura Millard, Marietta Nash, Estelle Hoyt, Carrie Noyes and Pauline Sanderson.

Will Smyth, a St. Louis boy and one of the managers of The Burglar, is in the city visiting his father. He will remain a couple of weeks longer.

People's Theatre will hereafter be known by the name of Havlin's.

Guido Vogel, of the Grand Opera House, is to go on the road the ensuing season as musical director of Annie Pixley's co. Mr. Vogel is one of the best of our young local musicians and composers and has been connected with the Grand Opera House orchestra for several years. He has many friends who will watch his progress and wish him a successful future.

LOUISVILLE.

There is not a ripple upon the calm surface of things theatrical here. The managers have not even begun to mention the extra good things the ensuing season is to offer.

Charles Osgood is to return, to manage Harris' Theatre. No more popular gentleman ever assumed managerial cares. He is an energetic, brainy business man and a staunch friend.

Alice Verona, formerly with Wilbur, and who married a well-known railroad man of this city, is singing comic opera at the Highland House, Cincinnati. Your correspondent is indebted to young Mr. Winter of the house force there for courtesies on the glorious Fourth.

Louisville Lodge of Elks left for Cleveland early in the week with flying colors. The Buckingham Band, headed by Professor Ed. Morbach, accompanied them. This city wants the next annual meeting held here.

A number of prominent singers and musical people recently for a lark formed themselves into an organization called the Louisville Church Choir Concert co., and made a successful and highly pleasant professional trip through the bluegrass region. They were royally received, and met with much social recognition. There is talk of organizing a permanent co. of this kind.

Daniel Quilp and his lieutenant, James B. Camp, of the Auditorium, are enduring the heated term here with commendable patience, while their brother managers are enjoying themselves in the East.

PHILADELPHIA.

The Grand Opera House, the one place of amusement which braves the Summer heat, is doing a good business. The novelty for the week ending 12 was The Masked Ball. This was given an excellent production. The cast was exceptionally strong, and included Signor Del Puente, Madame Natali, Charlotte Walker, Mr. Bassett and Clara Poole. Chorus and orchestra were both effective. The alternate for the week was Satanella, with Lucia as the matinee attraction.

Very little work is being done upon any of the theatres here. The new house, the People's, is progressing rapidly, and new boxes are being put in. The Central, which will also be redecorated and otherwise improved.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ALEXANDER SALVINI CO.: Halifax, N. S., July 14-19.

APPLE ORCHARD FARM CO.: Boston July 14—week.

AFTER DARK CO.: Colorado Springs July 14, Pueblo 15, Aspen 16, 17, Leadville 18, 19, Cheyenne, Wyo., 21, Grand Island, Neb., 22, Omaha 23, Sioux City 24, Chicago 27—three weeks.

AUGUSTIN DALY CO.: London, Eng., June 23-Aug. 26.

A. M. PALMER'S CO.: San Francisco, Cal., July 7—five weeks; Los Angeles August 11—week; Stockton 18, Sacramento 19, 20, Salt Lake, Utah, 22, 23, Denver, Col., 25—two weeks; Kansas City, Mo., Sept. 8-10, St. Joe 11, Omaha, Neb., 12, 13, Chicago, 13—two weeks.

ALFRED W. FREMONT'S CO.: Chicago, July 7-19.

A LONG LANE CO.: Virginia City, Nev., July 14, Carson 15, Reno 16, Ogden, Utah, 18, Salt Lake 19, and close season.

CARRIE STANLEY'S CO.: Clarion, Pa., July 14—week.

CITY DIRECTORY CO.: San Francisco July 14-Aug. 9.

CRYSTAL SLIPPER: Chicago June 21—indefinite.

DEAD HEART (O'Neill's) CO.: Chicago June 28—indefinite.

BURKE GOODRICH CO.: Ishpeming, Mich., July 14—week; Hurley, Wis., 22—week; Ashland 28—week.

B. P. SULLIVAN CO.: Binghamton, N. Y., July 14—week; Asbury Park 21—week.

HELD BY THE ENEMY CO.: Denver, Col., July 14—week and close season.

HENRY E. DIXEY'S CO.: Chicago, June 30—indefinite.

J. G. STULTZ DRAMATIC CO.: Rockport, Tex., July 7-26.

LYCEUM THEATRE (A. J. Sharpley's) CO.: Manchester, Iowa, July 7-19.

MODEL COMEDY (Eagan and Wall's) CO.: Put-in-Bay, O., July 1—indefinite.

OLD HOMESTEAD CO.: Oakland, Cal., July 14—week; Santa Rosa 21—week; San Jose 28, 29, Santa Cruz 24, 25, Stockton 26, Sacramento 28-30, Marysville 31.

P. F. BAKER CO.: San Diego, July 14, 15, San Bernardino 16, 17, Santa Barbara 18, 19, Oakland 20—week; Woodland 28, Nevada 29, Virginia City, Nev., 30, 31, Carson Aug. 1, Reno 2.

RICHARD MANSFIELD CO.: N. Y. City June 28—indefinite.

RUNNING WILD CO.: Providence, R. I., July 14—week.

SHE (Webster-Brady) CO.: Atlantic City, July 14—week.

SCOTT GUNN'S CO.: Nevada, Mo., July 7-12.

STANDARD THEATRE (Albert Lee's) CO.: Eureka Springs, Ark., June 30—indefinite.

SHENANDOAH CO.: Chicago June 30—indefinite.

SPOONER COMEDY CO: Avoca, Iowa, July 14—week.

THE SNATCHER: San Francisco July 14-August 9.

VENDETTA CO.: Chicago June 30—indefinite

WILD OATS CO.: Michagamme, Mich., July 15, Houghton 16, Red Jacket 17, Lake Linden 18.

W. S. HARKINS CO.: St. John, N. B., July 14-Aug. 9.

ZEFFIE TILBURY CO.: Halifax, N. S., June 2—ten weeks.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO.: Kansas City, Mo., June 2—indefinite.

ANDREWS' OPERA CO.: Peoria, Ill., June 9—eleven weeks.

AUBERG OPERA CO.: N. Y. City June 23—indefinite.

A. E. WILSON OPERA CO.: Bridgeport, Conn., June 23—indefinite.

BAKER'S OPERA (B) CO.: Buffalo, N. Y., July 7—indefinite.

BOSTON OPERA CO.: Toledo, O., June 23—indefinite.

CASTLES IN THE AIR CO.: New York City—June 30-August 16.

CARLETON OPERA CO.: Buffalo, N. Y., June 30—indefinite.

C. D. HESS OPERA CO.: Chicago June 23—indefinite.

CALIFORNIA OPERA CO.: Kansas City, Mo., June 23—indefinite.

DIXON-BELL OPERA CO.: St. Louis, June 23—indefinite.

FISHER OPERA CO.: Memphis, Tenn., June 23—indefinite.

FRENCH OPERA CO.: New Orleans—indefinite.

GAIETY OPERA (F. C. Bancroft's) CO.: Springfield, Mass., July 2-Aug 2.

GRAU OPERA CO.: Cape May, June 30—indefinite.

HESS OPERA (No. 2) CO.: Milwaukee June 9—indefinite.

HINRICH OPERA CO.: Philadelphia, Pa., June 23—indefinite.

IDEAL OPERA CO.: Providence, R. I., June 30—indefinite.

LIBERATI'S BAND: Buffalo, N. Y., July 14, 15, St. Catharines, Ont., 17, Hamilton 18, London 19, St. Thomas 21, Port Huron, Mich., 22, Detroit 23, Toledo, Ohio, 24-27, Sandusky 28, Lima 29, Springfield 30, Richmond, Ind., 31.

NEW YORK OPERA (J. W. Slocum's) CO.: Dallas, Tex., June 23—indefinite.

NEW AMERICAN OPERA CO.: Philadelphia, June 23—indefinite.

NORCROSS OPERA CO.: Providence, R. I., June 2—indefinite.

SPENCER OPERA CO.: St. Louis July 14—indefinite.

SEA KING CO.: N. Y. City, June 23—indefinite.

SOLDIERS' HOME OPERA CO.: Dayton, O., June 23—indefinite.

STRAUSS ORCHESTRA: N. Y. City, June 23—indefinite.

THE BRAZILIAN CO.: N. Y. City, June 23—indefinite.

WHITELAW OPERA CO.: Kansas City—indefinite.

WILBUR OPERA CO.: St. Paul, Minn., July 7—indefinite.

VARIETY COMPANIES.

IDA SIDDONS' CO.: Portland, Ore., June 30-July 19.

MINSTRELS.

CLEVELAND'S CONSOLIDATED MINSTRELS: Buffalo, N. Y., July 14, 15, Elmira, 20, 21, Auburn 25.

GEORGE WILSON'S MINSTRELS: Elmira, N. Y., July 20-26.

RICH'S AMERICAN MINSTRELS: Brooklyn, N. Y., July 14—week; Bridgeport, Conn., 21—week; N. Y. City 28—week; Springfield, Mass., Aug. 4—week.

THATCHER'S MINSTRELS: Bridgeport, Conn., July 28.

CIRCUSES.

BARNUM-BAILEY CIRCUS: Cincinnati, July 14, 15, Hamilton 16, Dayton 17, Springfield 18, Columbus 19.

BRAZILIAN CIRCUS: Hoboken, N. J., July 15, Passaic 16, Paterson 17, 18.

FRANK A. ROBBINS' CIRCUS: Richmond, Can., July 14, Arthabaska 15, St. Hyacinthe 16, Montreal 17, 18.

FOREPAUGH'S CIRCUS: Danbury, Conn., July 14, Willimantic 15, New London 16, Norwich 17, Milford, Mass., 18, Attleboro 19, Fall River 21, Newport, R. I., 22, New Bedford, Mass., 23, Brockton 24, Marlboro 25, Fitchburg 26.

HOLLAND AND MCLOUGHLIN'S CIRCUS: Central City, Iowa, July 14, Monticello 15, Hopkinton 16, Cascade 17, Farley 18, Earlville 19.

IRWIN BROTHERS' CIRCUS: Hoosick Falls, N. Y., July 14, Saratoga 15, Cohoes 16, 17.

MAIN-VAN AMBURGH'S CIRCUS: Morristown, N. J., July 14, Plainfield 15, South River 16, Hightstown 17, Freehold 18, Asbury Park 19, Red Bank 21, Keyport 22, New Brunswick 23, Perth Amboy 24, Rahway 25, Elizabeth 26.

R. P. CLEMENTS' CIRCUS: Penn Yan, N. Y., July 15, Geneva 16, Lyons 17.

R. L. HUNTING'S CIRCUS: Binghamton, N. Y., July 14—week.

TREVINO'S MEXICAN CIRCUS: Bloomington, Ill., July 12-19.

WINTERMUTE BROTHERS' CIRCUS: Glencoe, Minn., July 15, Hector 17, Bird Island 18, Pennville 19.

WASHBURN AND ABLINGTON'S CIRCUS: Watertown, Mass., July 15, Gardner 16, Greenfield 17, North Adams 18, Hoosick Falls, N. Y., 19.

WHITING BROTHERS': Kansas City, Mo., June 23—indefinite.

W. H. HARRIS' CIRCUS: Chicago, Ill., June 23—indefinite.

MISCELLANEOUS.

BUFFALO BILL'S WILD WEST: En route through Europe.

BARTHOLOMEW'S EQUINES: Chicago July 7-19.

BLITZ AND LONG'S CO.: Milwaukee June 30—indefinite.

DAYTON'S COMIC MYSTERY CO.: Buffalo, N. Y., July 12-26.

GRARY'S MUSEUM: Mansfield, Ohio, July 14-27.

MONTFORD'S MUSEUM: Toronto, Ont., June 9—indefinite.

CRITICS AND ARTISTS.

Kansas City Times.

THE NEW YORK DRAMATIC MIRROR has an able editorial on "Critics and Artists." It encourages a closer acquaintance between honest critics and professionals, an encouragement which should be heeded by those who are strong enough to have their own convictions of justice and the esteem of the papers they represent.

OWING to the detention in England of Alfred Maltby, the principal comedian of The Balloon company, Manager Joseph Brooks has postponed his opening at the Star with that comedy until August 4, thereby getting time for rehearsals and securing an opening without competition.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—PARK THEATRE: The Herbert Opera co. gave Pinafore week ending 12 to good business. The co. tendered L. A. Mabb, a former Little Rock boy, a benefit 7 to an audience of about 600. Mr. Mabb took part and received rounds of applause. Olivette next week.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: A Long Lane opened under the new management 1 to a fair house, and was well received. The engagement included Fourth of July and Saturday matinee. P. F. Baker 7-10 in Chris and Lena and The Emigrant.——ITEM: Messrs. McLain and Lehman have been notified by the Inspector of Public Buildings that they will not be allowed to play attractions at the Los Angeles Theatre until the exits are fixed so as to be safe.

FRESNO.—RIGGS' THEATRE: A Pair of Jacks co. to light business 14, 15. Wilson Barrett in Hamlet 23. P. F. Baker in The Emigrant to small audiences 4, 5.

COLORADO.

PUEBLO.—DE REEMER OPERA HOUSE: Prof. Coup's performing horses and dogs to good business. Wilson Barrett next.

LEADVILLE.—TABOR OPERA HOUSE: Wilson Barrett in The Silver King 5 to S. R. O. Very enthusiastic audience, both Mr. Barrett and Miss Eastlake receiving repeated recalls. Held by the Enemy 9, 10.——ANTHEM: "The Star Spangled Banner" is played here now at the close of all entertainments.

CONNECTICUT.

NEW HAVEN.—GOSSIP: George Thatcher's Minstrels are booked for 28, but the house is closed tight and none of the old employes have been re-engaged yet.—Louisa Dix is at her home in this city.—Mort McKim is managing a young balloonist known as Daring Donald, who made his first attempt June 26 at Savin Rock.—Fred. E. Pond, business manager of the Bostoniana and an old New Haven boy, is to marry Juliette Cordon Thompson, prima donna with that co., July 9 in your city.

HARTFORD.—PROCTOR'S OPERA HOUSE: George Thatcher's Minstrels will meet at this house 21 for four days' rehearsal and will open their season here 25, 26.——ITEMS: Manager Lloyd, of Proctor's, is spending the Summer at Hartford.—Samuel Alexander, the well-known theatrical manager of this city, has accepted the appointment of passenger agent of the Lehigh Division of the Central Railroad of New Jersey, with an office at Mauch Chunk.—A delegation of twenty-five members of Hartford Elks attended the meeting of the Grand Lodge at Cleveland last week, going in a special observation car, fully equipped with all details necessary for the comforts of the inner man.—Daniel J. Mooney, of this city, well known and popular with the profession, has accepted an important and lucrative position on the New York Subway.—J. C. Lewis, of Si Plunkard fame, has arrived at his home here for the Summer. He reports a very large business for the past season.

BRIDGEPORT.—ITEMS: Will Walling, of this city, for several seasons with George Wilson's Minstrels, will be a member of that organization again this season, opening at Elmira, N. Y., 15.—Edward Ryan, of Hassan's One of the Finest, is spending the Summer in this city, as has been his custom for several years.—A. J. Faust will manage Time Will Tell (Kennedy, Williams and McGee), opening at Portchester, N. Y., Sept. 22.—While Forepaugh's Circus was here 8, Manager Cooper, Press Agent Davis, Captain Bogardus and sons and about fifty cowboys, Indians and scouts, made a call upon P. T. Barnum at his residence in this city.

ILLINOIS.

JOLIET.—OPERA HOUSE: There is a dearth of amusements at this point. Cleveland's Minstrels 26. The daily average of thermometer here has been 105 degrees in the shade.

CHAMPAIGN.—The Opera House has closed for the Summer.

ELGIN.—DU BOIS OPERA HOUSE: John Whiteley's annual engagement, like its predecessors, drew large crowds both matinee and evening. A melodrama, 777, was produced, giving good satisfaction. Manager Whitelv re-engaged the Opera House for July 4, 1891.

INDIANA.

INDIANAPOLIS.—GOSSIP: Sam Cooly, a member of the Grand Opera House orchestra, left for Philadelphia 4 to accept an engagement in a theatre of that city.—Harry Porter, a member of the Chase Flats co., left for Milwaukee 6.—Bert Dasher, of Hoyt's Hole in the Ground co., is spending a few weeks with relatives and friends.—Truman Johnson, of this city, has signed to play the leading part in the Outcast, a new play produced in Chicago about three weeks ago.—F. A. McKay is organizing a co. to play a farce-comedy entitled Baseball by Marshall Locke. They expect to open at the Grand about Aug. 15.

IOWA.

OSKALOOSA.—MASONIC OPERA HOUSE: A Wild Goose Chase amused a fair-sized audience 1.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: Joseph Haworth was billed for 5 in Paul Kauvar, but the date was canceled by telegram on account of the illness of Mr. Haworth. A large number of people were very much disappointed.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: Manager Dohany is making some important improvements to the Opera House. The lobby has been newly decorated and entirely refitted, and work is now progressing in the interior of the building. Some changes will be made in the boxes, and the scenery retouched and new sets added. The improvements will be completed this month in time for the appearance of the Cleveland Haverly Minstrels 31. The season proper will not open until Sept. 1. A large number of first-class attractions have been booked for next season.

DES MOINES.—FOSTER'S OPERA HOUSE: Evangeline to good business 3, 4. Co. closed the season in this city. Paul Kauvar was booked for 7, but canceled on account of illness.——GRAND OPERA HOUSE: Cleveland's Colossal Colored Carnival Minstrels 30.——CAPITAL CITY OPERA HOUSE: Dark.

KANSAS.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE: M. M. Darnes, manager of Shamus O'Brien co., and Stewart Allen, late of the Silver King co., gave a successful presentation of Josh Whitcomb 3, 4, and matinee. Fred. H. Bowersock, manager of the Opera House, did good work as Roundy. The rest of the co. was made up of local talent.——ITEMS: J. D. Bowersock, proprietor of the Opera House, accompanied by his family, sailed 9, for a three months' tour of Europe.—Stewart Allen made a host of friends during his short visit here. He has signed with Nat Goodwin for next season.

MAINE.

PORTLAND.—THEATRE: A good co., headed by Percy Meldon, has presented Hazel Kirke, A Dark Life and Blow for Blow to large and appreciative audiences.——GREENWOOD GARDEN: The Private Secretary, presented by the Howe Dramatic co., is attracting large crowds. The sultry weather has been the means of materially assisting the management, and they have taken every advantage to demonstrate the attractiveness of the Garden and surely it never looked more charming than at present.——PAVILION: Blarney Castle, a rousing Irish drama, is being given two performances daily by P. J. McCallum, supported by a very good co. and good-sized audiences have been the rule.——ITEMS: Alice Carle and a few others of the Carleton Opera co., are vacationizing at Peak's Island.—Rose Dana and sisters are passing their fifth successive Summer at the Ocean House, Bowery Beach.—Frank P. Stone has been angling the wily trout from Rangely Lakes, and brought back quite a large catch.

MASSACHUSETTS.

AMESBURY.—GOSSIP: Sam T. Jack's new co. the Oriental Sensation will appear here August 7. O. E. Brennen of Lowell, Mass., is writing a farce-comedy which he intends to put on the road next season. Charles Graffam will be chief usher at the Opera House in place of J. J. Hathorman, who resigned.

SPRINGFIELD.—GAIETY THEATRE: Bancroft's Comic Opera co., in The Mikado and La Mascotte 7-12 to large and well-pleased audiences.——ARENA: Irwin Brothers' Circus 9, 10; fair business and good show.——ITEM: Treasurer J. E. Hurst of the C. O. D. co., left town suddenly 5. It being pay night, the members of the co. who did not have funds borrowed money and pawned their jewelry to get out of town.

LYNN.—LYNN THEATRE: Margaret Fleming which was so successfully produced 4 remained for two nights. A professional matinee was given 5.——ITEMS: I forgot to mention in my review of Margaret Fleming that all persons who wish to escape "Little Annie Rooney" will do well to miss one act of the piece in its present shape as it is played almost all of the time during the fourth act.—The Muse is closed for four weeks.—Maude Banks attended the first performance of Margaret Fleming.—Frank Ireson will go with Reuben Glue next season.

MICHIGAN.

DETROIT.—LYCEUM THEATRE: Frederic Bryton gave two performances of Forgiven to good-sized audiences 4.——GOSSIP: The Detroit Opera House and the Detroit Rink were occupied the entire week by the Music Teachers' National Association, which held its session here, and which was a grand success in every way. As many as five recitals were given during one day and evening, and it was kept steadily up during the entire week. Theodore Thomas and his complete orchestra rendered the instrumental part of the performances in the evening, and at the Rink on the Fourth two performances were given to packed houses. Detroit never held within its limits so many musical celebrities and its citizens never had such an opportunity to enjoy the work of the best masters as during this convention. To Prof. J. H. Hahn, of this city, is due the credit of bringing the convention here, and for the successful outcome of the whole matter. He was chosen President for the next year. Business at the theatres is absolutely flat. While in many cities light opera and other works can be given, in Detroit this can never be the case, as the counter attractions are such as to keep the people out of doors during the excessively hot weather. Our delightful river affords visitors the means of enjoying themselves during the Summer evenings, and our unique island park, Belle Isle, in the centre of the river (which is three miles long by one mile wide) affords the most attractive spot on earth for people during the day. Taking also into consideration the close proximity of Detroit to such watering places as Mt. Clemens, St. Clair Flats, Put-In-Bay and others, it can be easily understood why Summer theatres would starve to death in Detroit. There undoubtedly will be no changes in the management of the theatres next year, except that C. A. Shaw and his partner Orin Delano will manage the Lyceum, formerly called Miner's.—Manager Whitney will be at the old stand, the Detroit, and Manager Garwood will be at Whitney Grand Opera House.—Quite a number of professionals are summering in Detroit.

GRAND RAPIDS.—POWERS' OPERA HOUSE: House dark. Cleveland's Minstrels will open the season 21, 22.

MANISTEE.—OPERA HOUSE: Newton Beers to fair business 5. Mrs. Gen Tom Thumb co. 9, 10 fair business.

MINNESOTA.

ST. PAUL.—HARRIS' THEATRE: The enterprising Wilbur Opera co. gave The Mikado to S. R. O. nightly. The opera was finely rendered, the costumes new, rich and appropriate, and the chorus very capable. Susie Kirwin was charming as Yum-Yum. May Baker's Katisha was well taken and rendered in a conscientious and praiseworthy manner. Cora Bolton was a very acceptable Pitti-Sing. J. E. Conly as Nanki-Poo, H. W. Tre Denick as the Mikado, J. T. Ryan and J. H. Jones as Pooh-Bah and Pish-Tush rendered their roles admirably and with well-deserved recognition. W. H. Kohnle was especially good as Ko-Ko. Director F. X. Darling keeps his orchestra well in hand and the chorus prompt in their work. He wields the baton with effect. Three Black Cloaks week of 14.——NEW-MARKET THEATRE: House dark.——OLYMPIC THEATRE: House dark.——Kohl and Middleton's Dime Museum are presenting some good attractions and have done an excellent week's business.——ITEMS: The National Educational Association are holding their convention in St. Paul. The city is thronged with delegates.—Manager L. N. Scott and Mrs. Scott are spending the Summer at their cottage, situated on the shore of White Bear Lake near St. Paul.

DULUTH.—TEMPLE OPERA: Rhea to good houses 2-5. Maude Granger 10-12, and the Thompson Opera co. for three weeks, commencing 14.

ST. CLOUD.—ST. CLOUD OPERA HOUSE: Billy Marble's co. closed a week's engagement 5 to a large business.

MISSOURI.

ST. JOSEPH.—STRECKENREIS'S GARDEN: The Georgia Colored Minstrels to satisfactory business week ending 5. The Unknown (well named) week ending 12.——ARENA: During the past week we have had ample opportunity to go to the circus, as the Sells-Andress circus and menagerie was tied up here in the hands of a Receiver. They have a good caravan but suffered from lack of capital. Differences were adjusted after a weeks' receivership. Mr. Sells of this circus is a son of the veteran Allen Sells, who will probably help it along hereafter.

MONTANA.

BUTTE.—GOSSIP: The season has closed in this city.—Manager John Maguire has advertised for all interested in amateur theatricals to meet him at the Opera House 8. What his intentions are has not transpired.—The amateur local talent of the city are rehearsing the opera of Dorothy for an early production.—John Robinson's Circus had fully 20,000 people on the Fourth, afternoon and evening, at $1 per head, and gave the best of satisfaction.

NEBRASKA.

HASTINGS.—The engagement of Paul Kauvar for 7 was canceled on account of the advertising matter having been shipped to the wrong town.

NEW JERSEY.

HOBOKEN.—CROSHEIM'S THEATRE: A very good bill was presented week of 7, and it attracted large audiences. Among the specialists were Carwanelli, the musical knife grinder; Baggesen, the human corkscrew; Ada Stockholm, Girard and Earle, Andy and Josephine Amann, Lizzie Mulvey, Hines and Remington, Geyer and Goodwin and others. This week another big variety comb. holds the boards.——GOSSIP: Thomas McAleer, special officer of Crosheim's, was tendered a benefit by Manager Crosheim 12. The affair was a financial success. Besides the regular co. many volunteers, among whom were several noted pugilists, tendered their services for the occasion, lengthening the entertainment until long after midnight.—Dr. John Lochner, the popular physician to the Actors' Fund for this district, has resigned from the Board of Health of Jersey City. The doctor reports the health of the profession here as unusually good considering the number of actors and actresses who live in Jersey City and Hoboken during the Summer.—The Hoboken Elks are a little exercised over the action of the Grand Lodge at Cleveland in suspending New York lodge, and there is considerable difference of opinion regarding its justice.

NEW YORK.

HARLEM.—Apple Orchard Farm at the Harlem Theatre played to fair business week ending 12. Charles L. Howard as Aunt Ollie Peaton was quietly humorous. Hannie M. Ingham in the dual role of Tabitha and Maggie Barton were effective and pleasing. Uncle Tom's Cabin is underlined.

SYRACUSE.—GOSSIP: Will H. Murphy of this city will go with Sanger's Bunch of Keys next season; Hi Horton with Hines and Remington's Hearts of New York, Annie Martell with Peck's Bad Boy and Georgia Gardner with Held by the Enemy. The Dillon Brothers, of Goodyear, Cook and Dillon's Minstrels were in town last week. They will go with Gorman's Minstrels this season.—Cleveland's Minstrels are announced for 23 at the Wieting.

ROCHESTER.—GOSSIP: A great surprise awaits our amusement goers upon the re-opening of the Grand Opera House next season. A complete metamorphosis of the entire house will greet them, and they who knew it only as a regular fire-trap, will scarcely recognize it in its new garb. The work is not yet completed, but sufficient progress has been made to warrant your correspondent in proclaiming the future New Grand to be one of the handsomest and coolest theatres in the State. The work is being done under the personal supervision of the lessee and manager John D. Hopkins, whose practical knowledge of playhouses is invaluable at this time. Professor Gumberts, is in charge of the decorations, and Leo H. Lempert has control of the scenic effects. Manager Hopkins, with an eye to the public requirements, has secured the services of George H. Kingsbury, of Omaha, who will act as resident manager. Though young in years, Mr. Kingsbury is ripe in experience, and his pleasant and courteous manner, will enlist hosts of warm friends for the new house. It is Mr. Hopkins' intention to present a high class of vaudeville entertainments. The monotony that has existed in amusement circles for the past few weeks will be broken 17-18 when Cleveland's Minstrels will appear in the Lyceum. John R. Pierce is in New York looking after the interests of the Lyceum. The stockholders of the Lyceum have re-elected H. E. Wolff president and manager.—Dave Geddes, so long connected with the Academy, will hereafter be identified with the New Grand.—Manager Plummer, of H. R. Jacobs' Theatre, Syracuse, is in town for a few days.—M. Stuart Taylor, of the Academy, is happy over the success of his play, A Sprig o' Green.

BUFFALO.—Though the Corinne Lyceum announced their season would close, they decided at the eleventh hour to continue and give Pinafore and The Black Hussar last week. At the Star the Carleton Opera co. had a successful week with Dorothy as the attraction. Mynheer Jan is the bill for the present week. Cleveland's Minstrels will open their season here at the Academy of Music 14. The co. was in rehearsal last week and start out with a very large advance sale. The familiar faces of Emerson, Rice, Dougherty and Fagan are prominent in this organization.

AUBURN.—BURTIS OPERA HOUSE: Notwithstanding the intense heat Liberati's Military Band drew fair-sized audiences 7.

SARATOGA SPRINGS.—GOSSIP: Genial Ned Harrigan is at the Everett House, with his family for the season. Having portrayed the Irishman, German, negro and Italian, on the stage in living colors, he is now meditating a new departure. It is said that he has devoted much time last Winter to the study of Spanish, and since his coming to the Everett, which has a large clientele of Spanish and South Americans has conceived the idea of a Castillian comedy.—Professor William Rumpff, of Albany, a German composer of considerable note, will be director of the Clarendon Hotel orchestra, for the season.—Professor C. W. Stub and his orchestra have arrived at the United States Hotel, for the Summer.—The Shubert Quartette, of Boston, comprising the Misses Nichols, Roberts, Worchester and Whitcomb, also the Temple Quartette of Boston, are here in attendance on the American Educators' Convention, week of 7.

POUGHKEEPSIE.—GOSSIP: Professor M. Deyo, the eminent pianist, lately returned from Europe, has begun a series of delightful weekly concerts and recita's at his studio on Hamilton Street. Professor Deyo expects to make an extensive tour next season.

ELMIRA.—OPERA HOUSE: Edward P. Sullivan and co. week of 7 drew fairly, presenting Arrah-na-Pogue, Ticket-of-Leave Man, The Octoroon, Marble Heart, Oliver Twist, Mrs. Partington, (Matinee) and The Sea of Ice, giving satisfaction. Cleveland's Minstrels 21; George Wilson's Minstrels 28.——MADISON AVENUE THEATRE: Liberati's Band 9 to a small but pleased audience. Manager G. W. Smith, of the Harvard Academy, Corning, N. Y., has leased the Madison Avenue Theatre for next season. Frank D. Pratt will be local representative.——ARENA: R. L. Hunting's Circus drew well 7-9.——ITEM: C. D. Bainbridge of the Boston Ideals is in this city.

OHIO.

DAYTON.—THE PARK: The Pirates of Penzance was given by the Park Opera co. week of 7 to very fair business. Quite a number of years have elapsed since The Pirates was heard here, and, it being comparatively new, made it doubly attractive. The Pirate Chief of Tom Ricketts was another one of his finished and model impersonations. No matter how irksome the scene, or how commonplace the "lines" may be, the presence of Mr. Ricketts always adds such life to it as to make it move with a renewed vigor and vitality that is decidedly refreshing. There is no such thing as "lagging" while he is before the audience. Al. Holbrook made his first appearance here as the Sergeant of Police, and has nightly been recalled. The only trouble is that he is not on enough. Louise Rissing as Mabel looked and dressed the part admirably. The chorus work was unusually strong. The Gondoliers week of 14.——MEMORIAL HALL, SOLDIERS' HOME: On account of the sudden death, July 5, of Col. Leonard A. Harris, a member of the Board of Managers of the Soldiers' Home, the Home Opera co. will give no performance until 12. Colonel Harris was widely and favorably known in the profession. This beautiful theatre now stands as a monument to one of his many noble acts for the comfort and pleasure of the old and battle-scarred veterans of the Home.——CUBS: W. R. Royston, of the E. H. Sothern co., stopped off while en route from San Francisco to New York. "Willie" was a member of the Home Summer co. for several seasons, and it will require about two weeks to make the rounds.—Ollie Archmere, of the Park Opera co., will join The Hustler co. for next season. She is a very promising artist.—M. A. Kruger, Manager Soldiers' Home Opera co., left 8 on a flying trip to New York. He will return in time for the performance 12.—Primrose and West's Minstrels arrived, and are now rehearsing at the Grand, where they open 24. Waldron, of the Big Four, has not as yet put in an appearance, and Mr. West contemplates sending out a "scout." It is rumored that he was overcome with the heat and melted away.

COLUMBUS.—GOSSIP: Manager Harry Whitney of the Globe, has arrived, and is having his house put in good shape for next season. He has thirty weeks filled with good attractions.—H. W. Prillman and R. T. Lewis leave next week to join the Thatcher Minstrels.—Frank Miller has gone East to arrange for the opening of Kajanka.—Colonel James Murray, the lightning ticket manipulator, will have charge of the box-office of the Globe next season.

URBANA.—GOSSIP: Your correspondent had the pleasure of spending the Fourth with the two opera companies at Dayton. At the Soldiers' Home I found my old friends musical conductor Jos. Nichols, Fred. Palmer, Robert J. Ward and others, and Tom Ricketts at the Park Theatre. I also had the pleasure of meeting Manager Kruger of the Home. It was a gala day for ye scribe.

FINDLAY.—PAVILION THEATRE: Big houses and well pleased audiences have been the rule during the past week at this popular resort.

PENNSYLVANIA.

WILKESBARRE.—MUSIC HALL: Ethel Tucker co. 4, matinee and evening, to light business.

RHODE ISLAND.

PROVIDENCE.—SANS SOUCI GARDEN: The Ideal Opera co. are doing a very good business here. The Black Hussar was well given week ending 12. Amorita week of 14.

TENNESSEE.

MEMPHIS.—EAST END PARK: The third week of the opera season closed with a rather slim attendance at the performance of The Three Black Cloaks. The piece did not seem to take well with the audience nor was it very well rendered. The week of 6 opened with the old and familiar Mikado, but it drew the largest house of the season and was decidedly the nicest bit of acting we have had here for a long time. Miss Hatcher as Yum-Yum was very good, and the Stone sisters, Pitti-Sing and Peep Bo were highly pleasing. Phil Branson made a fine Nanki-Poo, both in voice and acting. Mr. Martin a fair Mikado, but the hit of the evening was Ben Lodge's Ko-Ko. He certainly did everything to draw out every conceivable point in the part and made it very amusing without overdoing it. His local hits were clever and very much enjoyed.

TEXAS.

SHERMAN.—SHERMAN OPERA HOUSE: Mr. Nash has sold his lease of this house to Professor G. E. Case and Professor J. P. Kohler. They are energetic young men, and will make much-needed improvements to the house, and put in new scenery. For the first time in the history of the house it will have a fine orchestra.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE: Held by the Enemy, Messrs. Frohman and Rockwood's co. played a four nights' engagement beginning June 30 to fair houses. The co. is fairly good, but not so much so as we were led to expect by their printing.——PIKE: At the close of the performance 3, while the stage hands of Held by the Enemy co. were busy getting their scenery and "props" out and the William Brady After Dark co. were getting theirs in, some of the fly borders caught fire in some way not clearly known, and before anything could be done the whole of the stage was a seething mass of flames. So quickly and so violently did the flames spread that both cos. lost everything, although the trunks of the first co. were already piled upon the stage. Water from the hose in the house was turned upon the fire and an alarm sent out which was quickly responded to, but all the labors were in vain so far as saving a vestige of the once beautiful little house, except the walls. For an hour the flames shot up almost to the clouds, the firemen having turned their attention to the adjacent buildings. With characteristic enterprise, Mr. Brady hunted up the manager of Salt Lake Theatre while the fire was yet in progress and made arrangements to present their piece at that house. Having gained permission, he found Mr. Whitney of the Home Dramatic co., and obtained consent to use the scenery, costumes and "props" belonging to them which were used in their presentation of After Dark some time ago. With this start, and a judicious use of the newspapers, two splendid evening audiences and a light matinee were secured, and the co. went away in fairly good humor after all. The Grand Opera House, formerly known as the Walker Opera House, was the property of the Walker estate. In the early days, under the management of D. Banks McKenzie and others it did not prove particularly remunerative to the owners, but since the advent of Mr. W. J. Burgess it had prospered very much. Following the death of his child so soon, the disaster falls heavily on Mr. Burgess, who necessarily is thrown out of business until the rebuilding of the house. Manager P. McCort is in town waiting the arrival of appraisers who will settle the damages before any action can be taken. Professor Cromwell, the lecturer, lost very heavily in the fire. His apparatus and several thousand views were destroyed. Young and McCabe's Minstrels lost all their printing. They will play at the Salt Lake Theatre to-night by kindness of Manager Burton.

WASHINGTON.

TACOMA.—TACOMA THEATRE: The City Directory, directly from New York, opened their annual tour 4, playing to S. R. O. Matinee and evening performances 5 were fairly attended. The co. failed to give as good satisfaction as it did a year ago.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE: Hyers Sisters in Out of Bondage gave an unsatisfactory performance to a small house 5.

SHEBOYGAN.—OPERA HOUSE: Newton Beers in Enoch Arden to a fair house 8. Catherine Crego gave a fine delineation of the role of Annie Lee. Newton Beers in the title role was very good. Support weak, and scenery poor. Hettie Bernard-Chase 26 in a new play entitled Uncle's Darling.

MILWAUKEE.—Frederic Bryton began a week's engagement at the Bijou 6, and has had a fairly prosperous business. Forgiven has been given here on two former occasions, but never with a more competent co. Bert Sheppard's Minstrel co. begin rehearsals here in a few weeks.——ITEMS: Manager Litt has just returned from St. Paul. He reports work progressing finely on his new theatre.—Barnum and Bailey's Circus will be here in August.—The People's Theatre has enjoyed good houses this week. The Knights of Pythias have owned the city this week. They are rapid people, and have evidently enjoyed themselves.

FOND DU LAC.—CRESCENT OPERA HOUSE: Newton Beers in Enoch Arden 10 to a fair audience.——ITEM: The Truesdell co. went to pieces here, part of the co. being unable to get away on account of a lack of funds. To assist them local talent have volunteered to help them in a benefit entertainment 12.

CANADA.

HALIFAX.—ACADEMY OF MUSIC: The Zeffie Tilbury co. has concluded the fifth and last week of their engagement, presenting Rosedale June 30 and July 1, and The Miner's Will 2-4, and Romeo and Juliet 5, the latter being for Miss Tilbury's benefit. Two matinees, with Rosedale as the attraction, were also played during the week to the smallest business of the engagement. Their five weeks' work here will produce small profits—if any—due, to a certain extent to other attractions, but mainly to weakness of support in the co. With the exception of Miss Tilbury, Arthur Lewis, J. B. McAuliffe and Jay Hunt, the co. may be considered weak. They go from here to Cottage City, Mass., where I understand they close season. Running Wild 7-9 and Salvini, with an exceptionally strong support, commence a two weeks' engagement 10.——LYCEUM: Gorton's Minstrels gave two performances to good business 1, 2.——EXHIBITION BUILDING: The Japanese Village co. continued to do large business last week.——ITEM: J. B. McAuliffe, comedian of the Tilbury co., has signed with the Straight Tip co. for next season.

ST. JOHN.—MECHANICS' INSTITUTE: Gorton's Minstrels 7, 8 to exceedingly large and fashionable audiences. The co. is small but first-class, and gave great satisfaction. The band, music and costumes are far above the average. W. S. Harkins' stock co. opens in The Black Flag 14.——ITEM: Will Carleton, of A Midnight Bell, is spending his holidays in St. John, N. B.

STRATFORD.—GOSSIP: The Stevenson Dramatic co. is organizing here for next season. They produced the operetta Snow White at Berlin in the Rink to immense audiences during the Summer Carnival 1-3, and made a hit. Belle Stevenson carried off the first prize for dancing during the carnival.

TORONTO.—GOSSIP: Nothing but the sound of chisel and hammer is heard at present in all of our theatres, and painters, decorators and paper hangers have absolute possession. Our respective managers will vie with each other as to which will display the handsomest interior when the season begins. The Toronto Opera House will, as usual, be the first to open the season. Manager Frank is now in New York booking.——ITEMS: Ambrose J. Small, the popular young treasurer of the Toronto Opera House, sailed for Europe last week in search of health and pleasure. He will return in time for the opening of the house.—William Lytell is spending the Summer in Toronto. He had the management of the allegorical portion of the carnival parade last week, which was a big success.—A despatch from Ottawa says that Alexander Jacques, better known as the "Old Man," is dead. He was seventy years old, and a native Canadian. He came to Toronto over fifty years ago, and went into the printing line. He learned the business in all its details and had been foreman of several of the leading offices, but his heart was in the amusement world, and he took to the "road" later in life. As an advance agent for shows he had few equals, and could strike a town and work it up even in his advanced years in a surprisingly successful manner. As a consequence he soon became known all over America. At the time illness overtook him about a year ago he was doing advance work for Forepaugh's circus.

ST. CATHARINES.—GRAND OPERA HOUSE: A thoroughly good co., including Messrs. Elmwood Craig, Doyle, Ward, Helene Adell, Ida Ward, Fanny McIntyre and other first-class artists presented a repertoire comprising Mutha, Rip Van Winkle, Forget-Me-Not, Pink Dominoes, Saratoga, Our Boys and Sea of Ice, during week ending 12. Lillian Ward, daughter of Mr. and Mrs. John Ward, made her début in Our Boys." She has a bright and interesting face and a very good voice.

REFLECTIONS.

OLLIE ARCHMERE, which her real name is Della Berry, is a Sacramento girl, who, a Western journal says, "is coming to the front."

MAUD BRANSCOMBE, of photographic fame, is coming over the sea to turn up her eyes once more to the tune of American dollars. She was a beauty in '76.

BYRON G. BRIGGS has been engaged as orchestral leader of the Evangeline company for next season.

T. J. GROVES, manager of the People's Theatre, at Evansville, Ind., is in town and has booked a number of good companies for the coming season. Mr. Groves has been connected with the People's Theatre since 1873.

THE following people have been engaged for Jefferson and Taylor's Hands Across the Sea company: Edna Carey, Anna Belmont, Lizzie Scanlan, Charles Jackson, George Nash, Joseph Otley, W. Wallace, Harry Pierson, Robert Gibbs, L. Rubel, H. Thompson, William Richardson, and J. R. Furlong. Harry St. Ormand, business manager, and W. S. Reeves the treasurer of the company.

THE Opera Glass Supply Company of New Jersey have filed a bill in the United States Court to restrain the Colby Coin Controlled Opera Glass Company from infringing on their patent. The Court is asked to compel the defendants to account for profits derived from the "coin controlled opera glass" system, and to enjoin them from the further use of the opera glasses.

THE following people have been engaged for McCaull and Nugent's Master and Man company: J. H. Gilmour, Dominick Murray Ogden Stevens, Palmer Collins, Harry Rogers, W. A. Mortimer, E. H. Mack, J. E. Elliott, Willie Beach, Lily Vinton, Belle Vivian, Emma Beach and the Davenport brothers. The play is to go on the road well equipped in the matter of lithographs and scenery. The young and energetic managers also intend to introduce some original methods in the line of advertising and advance work.

THE Running Wild company closed its Summer tour at St. John, N. B., last Saturday.

SAMUEL W. LYNCH, manager of Patrice, will open his season on August 18, with his new piece, The Midnight Call.

AL. H. CANBY, manager of Francis Wilson, returned with his star from Europe a few days since. He says that while everything pertaining to next season was completed before Mr. Wilson sailed for Europe, still they did not fail to keep on the lookout for features while abroad, and that a lot of good material was secured for their use during the season of 1891-92. Mr. Wilson never fails to pick up any good thing he may find, although he may have no immediate use for it.

HARRY HAMLIN'S Fakir company is to be greatly strengthened during the coming season. The entire company, which will consist of twenty persons, has been engaged, and the route is made out. Instead of the usual variety specialties, condensed versions of comic operas will be introduced in the second act of The Fakir. The company is said to include five singers who have appeared in the leading roles of the comic opera repertoire.

MRS. JOHN STETSON and her sister, Mrs. Frank J. Pilling, sailed for Europe last Saturday to be absent three months.

FLORENCE ST. JOHN, Charles Danby, Addie Conyers, and most of the other members of the Gaiety company that have appeared in Faust Up to Date sailed for Europe yesterday on the *Wisconsin*. It is currently believed that Fred. Leslie will bring over another Gaiety company next season.

LETTERS TO THE EDITOR.

HAS NOT DROPPED IT.

DETROIT, Mich., July 3, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I see in your issue of June 28 the statement that "Henderson Garnsey informs us that he has dropped his, *nom de plume* of Henry Neagarde Johnson," etc. I infer that some information has been received at your office to that effect, sanctioned with my name. Is that correct?

Now, I have not dropped the *nom de plume* of Henry Neagarde Johnson, nor have I such intention. It would not be my place to state the authorship of that comic opera that your informant mentions; and my name is not spelled as your correspondent spells it.

Pardon my apparent *brusquerie*, but I do not care to have Henry Neagarde Johnson identified, at present, with

Yours truly,
JOHN HENDERSON GARNSEY.

MANAGER D'ARCY PROTESTS.

NEW YORK, July 14, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I have for some weeks past been annoyed by the noisy talk of a typewriter in Mr. Frohman's office, who seems to know more than any one else about The Prince and the Pauper argument. The statements made by this person are in the main very incorrect, and would not, I am sure, be uttered by Mr. Daniel Frohman himself.

The Tommy Russell company has been organized and thoroughly equipped at great expense, and, with the most perfect assurance that we have law and right to sustain it, we are not guessing or taking the crazy chances that some of the statements from the opposite side would imply.

To the number of very responsible managers who have affixed their names to our contracts, I simply say, "We will see it, etc." The courts have sustained Mr. Hoyt's right to his own work, and the superior right of that work over all others. I would suggest that Mr. Frohman puts a muzzle on his typewriter and prevent his annoying people who are in no way arrayed against him.

Yours very truly,
H. A. D'ARCY.

MANAGERS' DIRECTORY.

Theatres.

AUGUSTA, GA.
MASONIC HALL.
Seating capacity 600. Suitable for lectures and small shows. Address W. C. JONES, Chairman Building Committee.

BEDFORD, IND.
BEDFORD OPERA HOUSE.
Population, 4,000. Seating capacity, 600. New scenery; lighted entirely by electricity; good dressing-rooms. Large stone works and quarries. Fifteen dates since January ran over $200 each. Sharing terms only. JOHN JOHNSON'S, Jr., Manager, Editor Democrat.

BELTON, TEX.
Population, 7,000. BELTON OPERA HOUSE.
Now booking attractions for 1890-91. On direct line from Austin to Waco. Address at once A. J. EMBREE, Manager.

BEAVER FALLS, PA.
BEAVER FALLS OPERA HOUSE.
Population, 14,000.
Under new management. House entirely renovated. Stage enlarged. New proscenium arch and boxes. New rigging loft and new gallery, increasing seating capacity to 1,200.
KRARCHER & HALLAM, Managers.
For time, call or address JOHN KASTENDIKE, Business Manager, 12 West Twenty-eighth Street New York City.

BELLE VERNON, PA.
BELLE VERNON OPERA HOUSE.
Population, 8,000 and increasing.
On ground floor; seats 1,000. Glass manufacturing very extensive and centre of the great gas field. Best show town between McKeesport and Uniontown. For time and terms call or address JOHN KASTENDIKE, 12 West Twenty eighth Street, New York City.

BOWLING GREEN, KY.
POTTER'S OPERA HOUSE.
Population, 10,000. Seating capacity, 1,000.
Now booking for season 1890-91. Strong attraction wanted for Sept. 23, 24, 25, 1890, meeting of Grand Lodge of K. of P's.
POTTER BROS.

COATESVILLE, PA.
Population 6,000. OPERA HOUSE.
Seats 800. New scenery. Steam heat. Rent $25, including license, etc. Main line Pennsylvania R. R. and Wilmington and Northern R. R., 38 miles from Philadelphia.
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CASIMIR'S OPERA HOUSE.
Just refurnished. Seats 550. Population, 4,000. Complete scenery Open dates.
J. P. CASIMIR, Manager.

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Population, 2,500. OPERA HOUSE,
Seating Capacity 750. J. L. BRASINGTON, Manager.

COHOES, N. Y.
COHOES OPERA HOUSE.
First-class in every respect. Seating capacity 1,000. Population, 23,000. Address ERNEST C. GANE, Cohoes, N. Y.

DUBUQUE, IOWA.
OPERA HOUSE.
POPULATION, 40,000
COMPLETE SCENERY. STAGE 35x64.
RENT OR SHARE.
Correspondence Solicited. DUNCAN & WALLER, Managers.

EL PASO, TEXAS, N. C.
MYAR'S OPERA HOUSE.
Seats 950. Population 12,000. Complete scenery. Stage 60x80 Address to Plainwell, Mich., until September 1, 1890. Dates open. J. J. STEWART, Manager.

EVANSVILLE, IND.
THE NEW PEOPLE'S THEATRE.
First-class. The old house remodeled at a cost of $25,000 Handsomest theatre in Indiana Ready to open Sept. 1. Address GROVES & ALBECKER, Managers, for dates and terms.

FAYETTEVILLE.
Population 2,000. OPERA HOUSE.
Seating capacity 900. Troupes playing this city can play following night in Raleigh, Greensboro or Wilmington. Now booking '90-91. Address W. C McDUFFIE, Jr., Manager

GADSDEN, ALA.
KYLE'S OPERA HOUSE.
Population, 7,500 Seats, 650
Complete in all appointments.
Play one good attraction each week. Best show town of its population in the South. Midway between Birmingham, Chattanooga, Anniston and Rome.
Only first-class attractions wanted. Apply for open time at once.
T. S. KYLE, Manager.

KANKAKEE, ILL.
ARCADE OPERA HOUSE.
Now booking for 1890-91. First-class attractions only. Best equipped theatre in the State outside of Chicago. Want first-class co with band July 3, 4. HARRY J. STERNBERG, Mgr.

LUZERNE, PA.
Near Wilkesbarre. NEW OPERA HOUSE.
Now ready for booking Lighted by gas throughout. Seating capacity, 600; standing room, 200. Fire exits scenery with auxiliaries. Population, 2,000, with surrounding population of 10,000 within a mile radius. Good attractions desired. House seated with chairs. On percentage only. Located on line of D. L. and W. R. R. and L. V. R. R. Address
C. HOUGHTON,
Manager and Proprietor.

MANSFIELD, O.
MEMORIAL OPERA HOUSE.
Seats 1,200. Full stage and scenery. Share only. Pop. 20,000.
F. H. Cobb, Lessee and Manager; H. R. Boyle, Business Mgr.

RATON, N. M.
Population 2,000. RATON OPERA HOUSE.
Booking for season of 1890-91. Seats 800 Ground floor. Electric light Stage 22x50 feet, with scenery complete. Good show town. Rent or share.
S. T. RUSH, Manager.

TROY, ALA.
POLMAR'S OPERA HOUSE.
Burned. Will be rebuilt and opened by August 25. All contracts a season 1890-91 will be filled. Will seat a new 1,500 opera chairs for Polmar's new Opera House, Troy, Ala.

WAYNESBURG, GREENE CO., PA.
OPERA HOUSE.
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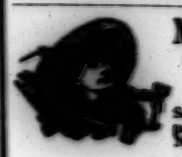

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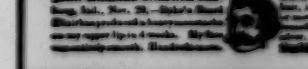

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Through a private channel THE MIRROR has learned some of the facts concerning a most interesting—perhaps a most important—experiment that is to be made in New York at no far distant day.

The experiment is, indeed, no less than an attempt to establish here an institution resembling the Théâtre Libre of Paris in some respects, but in a general way aiming to surpass that achievement. The idea is in no sense—so we are reliably assured—speculative; those who projected it are deeply interested in the development of dramatic art in America, and they have entered upon their task purely as a labor of love. They neither expect, nor will they receive, profits or any sort of return from their investment. They state that they will be more than satisfied if their efforts result in permanent benefit to the stage. Of their perfect sincerity there is no more room for doubt than that they are fired with art-enthusiasm.

Although the details of the plan are withheld from the public for the present—for reasons which the promoters deem good and sufficient—a representative of THE MIRROR was granted an intereview with one of its originators on Monday afternoon, and permission was granted to publish some parts of the conversation.

"Antoine's success," said this gentleman, "is due to the purity of his motives, to his illimitable pluck and industry, and to the justification of his confidence in the willingness and ability of a certain class of persons in Paris to support a theatre maintained for art only. He has presented plays that were prohibited from ordinary performance by the public censor, and plays that were considered too good to 'draw' by managers that run their theatres simply to make money. There came a quick response to this appeal. From obscurity the Théâtre Libre has come into unique prominence. Its *premières* now pique more curiosity among the critical than those of the Français.

"Here in New York we have no censorship to be evaded by the subterfuge of an invited audience. In that respect, there will be no similarity between our institution and Antoine's. But we shall produce plays of a character so fine, so delicate and so artistic that no manager would dare to offer them to the ordinary audience. We shall never have to consider, in selecting a play, the question, Has it power to draw? We shall only ask, Is it good enough?

"The productions will not be confined to the classics. On the contrary, the newest and the best unacted works of the dramatic writers of Europe will be presented. American plays will always have the preference when they are entitled to it.

"Our plans have reached a stage that renders it inadvisable to describe them in detail just now. A few weeks hence they will be completed; then we shall be ready to furnish all particulars to the press."

THE OLD, OLD STORY.

The town of Rockford, Ill., boasts of a divine who rejoices in the name of Leete—the Reverend W. W. Leete. Mr. Leete has been giving his parishioners some of his cherished opinions regarding the drama. The Reverend Leete rarely goes to a theatre, if he does it is in secret sin, but all the same he is sure he knows all about it.

"Good plays," he says, "are an exception." This is not a very brilliant remark, but it does the Reverend Leete credit. It shows he can size up pretty well most of the shows that strike Rockford, Ill.

His next declaration is that actors are not virtuous. This is particularly distressing, especially in the hot weather. But drawing on his experience the Reverend Leete goes on and allows that the theatre has somewhat improved, and that sometime a decent stage will be possible.

Waxing paternal, the worthy divine says there are three objections which make my presence and yours there of doubtful impropriety." It is to be presumed he meant propriety—but that can pass. "It is," he says, a medium of unreality, it is acting, and must have an element of insincerity." Mr. Leete is evidently laboring under the impression that acting, being the art of pretence, must always appear superficial and insincere. To a certain extent this is true, but it is the comedian's art to conceal that insincerity. The good actor, the real artist, will, to some extent, feel the emotions himself that he endeavors to portray to others.

If Mr. Leete has never seen a good actor, that is no one's fault but his own. He is evidently aware of this, for he adds, "the feelings and sensibilities are unduly excited." How could this be if the actor's pathos seems unreal?

Mr. Leete next informed his congregation that his presence at the theatre would expose those behind the scenes to a life in which purity would be put to the severest strain. So he stepped away. His frankness is remarkable.

The sermon concluded with a list of choice "innocent" amusements. They are "evenings with the poets," the study of the microscope, of the telescope, and of the stereopticon, and "moonlight rambling."

If a public consensus of opinion were taken between the ethical merits of a moonlight ramble and an evening at the play there is little doubt but it would favor the latter.

FROM AN OLD FRIEND.

Harry Edwards, of the Fauntleroy company, writes THE MIRROR from Dunedin, New Zealand, under date of May 23, as follows:

"Only during the past few days have I had the opportunity of seeing the last Christmas MIRROR, which was kindly lent to me by a member of our company. It is, indeed, a memorable number—the best you have yet issued and I am truly sorry that I am not among the contributors. I hope I shall be in the next Christmas list.

"We are now nearly through our long travel, and I hope to leave for home by the July steamer, and to be once more walking dear old Broadway before the Summer heat is over, ready and willing for the next campaign.

"Before that time comes I shall have covered very nearly 30,000 miles; shall have seen and played in forty towns and cities, in all sorts of theatres, from a palace, in which the comforts of actors even to the minutest detail are carefully provided for, to a miserable barn with only one scene and one dressing room; before every variety of audience; amid tropical burning heat, with the mercury for three weeks never below one hundred degrees, and under the shadow of snow-capped mountains, with a piercing wind whistling through the walls of the theatre, and shaking the canvas of the scenes as we celebrated the Summer fête at Dorincourt Castle.

"There have naturally been many disagreeables associated with the trip, and once we narrowly escaped shipwreck; but I think that all who have participated in it will look back upon it in after years with profit and with pleasure."

THE PHOTOGRAPH.

Wentworth had seen the photograph in a window.

It was on a line with Sarony's and Falk's likenesses of footlight favorites. The moment he had seen it, he had gone wild over it.

Naturally, it was a girl's. Wentworth swore that it was the face of his dreams. At any rate, it was the face of his waking moments.

He had gone into the shop; he had asked the woman behind the counter whose the face was.

The woman had said: "Whose face?"

As though there were any other at just that moment—Wentworth was in his teens—than the one with violet eyes with dark circles under them and with black fringe for lashes; than the one with a mouth that laughed at him and showed edges of straight, white teeth!

As though Wentworth could have meant the photograph on the right, which was of a comedian in colored vestments, or the photograph on the left, which was of a tragedian in the garb of Hamlet!

That night, Wentworth went home no bit the wiser than before he had seen the picture; it had no name printed under it, no writing on the back, and the photograph dealer could not, for the life of him, say whose it was.

Ah! it was such a beautiful face, but whose? Was it of an actress? Wentworth thought not; it was too *naive* for that. Was it of a professional beauty? Impossible! Who ever had seen a professional beauty in a black dress, cut high in the neck?

However, there was one clue that Wentworth cherished: the photographer's name was blasened on the card.

So Wentworth bought the picture and mailed it to a city in another State, to the man who had put his divinity on paper. He asked that by return post the photograph and the name of the original be sent him.

At the least, it would take three days for Wentworth to learn the name of the vision whose likeness had so ensnared his heart. He was, by fits and starts, happy and miserable. On the street, he looked at every face. At the various places in town where photographs were to be found, he turned over piles of them.

Finally a letter came with the name of the photographer of his enchantress stamped upon the envelope.

Wentworth tore the paper. The photograph fell out. He snatched it up and kissed it repeatedly. He looked in the envelope—there was a letter.

Wentworth read it.

This is it:

DEAR SIR.—The photograph enclosed is one I took last month of the chorus of the Billings and Billings' Imperial Burlesque co. It is a composite. Very truly, ANNA HOCUS.

FREDERIC EDWARD MCKAY.

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